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500 Attend GSTA Conference in Boston

More than 500 people attended the 2005 annual conference of the **Giant Screen Theater Association** in Boston, Sept. 19–23. The meeting included the usual presentations of new films, films in progress, and films in development, technical and professional development sessions, and awards ceremonies. What set this conference apart was the disclosure and discussion of plans for the imminent unification of GSTA with the **Large Format Cinema Association** and the recognition that this was therefore the last meeting of the GSTA. (*See article on this page.*)

Most conference sessions were held at the Boston Park Plaza Hotel, with screenings at three of the four local IMAX theaters: the **Museum of Science** (an IMAX Dome® theater), the **New England Aquarium**, and the **Comcast IMAX® Theatre** at the **Jordan's Furniture** store in Reading. The last two are IMAX 3D theaters, as is the area's fourth theater, the Jordan's Furniture theater in Natick, about 15 miles west of Boston, which was not used for the conference.

New Films

Seven new films were screened at the conference. However, only two of them — ***Magnificent Desolation: Walking on the Moon 3D*** and ***Astro Boy vs. IGZA*** — had not been seen at previous conferences. An eighth title, a revised version of 1994's ***Zion Canyon***, could not be screened because of last-minute technical problems. The remaining new films (*see list below*) had been screened at the Large Format Cinema Association conference in April.

Astro Boy is a 15/70 version of a digitally produced episode from a popular Japanese animation series based on characters developed by legendary *manga* artist **Osamu Tezuka** in the 1950s. It is being shown in six theaters in Japan, but distributor **Sarai, Inc.**, has not decided whether English or other language versions will be prepared. It was screened in Boston with its original Japanese sound track.

The Tuesday night screening of *Magnificent Desolation* at Jordan's Furniture's IMAX theater preceded the film's world premiere at the **National Air and Space Museum** in Washington, DC, by one day, and the public opening at 85 theaters around the world — an LF record — by three days. The film's director, **Mark Cowen**, attended the Boston screening, but the lucky few who were invited to the DC premiere had the chance to meet producer **Tom Hanks** and several real Apollo astronauts, including moonwalkers Buzz Aldrin, Gene Cernan, Charlie Duke, Harrison Schmitt, and Dave Scott (*see story on page 3*).

*(See **GSTA** on page 6)*

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Unification Proceeds

As reported in several recent issues of *LF Examiner*, since February the **Giant Screen Theater Association** and the **Large Format Cinema Association** have dedicated themselves to forming a single giant-screen industry association. Shortly after the GSTA's Mid-Winter meeting, a unification committee consisting of board members from each association was formed to direct the process.

Since February, the committee has met in person once, in Dallas on June 24, and by teleconference three times, in March, April, and August. According to the briefing paper, the co-chairs have communicated frequently by phone and e-mail, as have members of various sub-committees.

At the GSTA's annual conference in Boston last month, attendees were given a seven-page briefing paper on the process the unification committee had used and the provisional results it had achieved. Two unification sessions bookended the conference: the first outlined the plan; the second solicited members' advice and opinions on how to proceed.

The new association

The briefing paper proposed Giant Screen Association and Giant Screen Industry Association as names for the new organization. The suggested mission statement (amended slightly during the meeting) is: "The professional development network to advance the international business of producing and presenting giant screen experiences for the public."

The committee proposes that the new association hold two conferences each year, one in early spring in Los Angeles, the other in early fall, rotating among other global venues. Each would be three days

*(see **UNIFICATION** on page 12)*

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The Insiders

This month's focus:
Multiplex Theaters

Success in Multiplex LF Theaters

by John Lundin

The top three things required for a successful engagement in a Cinemark IMAX theater are always 1) the film, 2) the film, and 3) the film. We can offer the finest experience in service, the best seats in town, the hottest popcorn, and the coldest Cokes; but the reason the public buys a ticket to the movies is for the film on the screen. Three-D vs. 2D might matter to some moviegoers, but the entertaining film will always appeal more than the gimmick.

There is no reason a traditional LF film cannot be both entertaining and educational at the same time. The public goes to the movies to be *entertained*. This is why there will always be a place for the 2D film. Just entertain the moviegoer. Children will stay glued to the screen if they are being entertained. Challenge them to learn, but you need to keep their attention to do so. If film makers will make good entertaining movies, the public will buy tickets to see them.

There is a movie playing now in the 35mm world that should have been an LF film. It would have been great on the giant screen. It is called ***March Of The Penguins***. It is a documentary, it is educational, it is 2D. And it has grossed over $75,000,000 at the box office! It entertains its audience.

But there is more to being successful than just the film. Part of Cinemark's success can be attributed to the changes we have made in how we do business. The LF business world has not changed much over the years, but it must change if it is to survive. Things that worked well in the past are not as successful today. I challenge the industry to come up with a new business plan that will work for distributors as well as exhibitors.

But for this to work, both sides must be prepared to do things differently. In today's world, we need to think "outside of the box" if we are all to survive. The longstanding practice of leaving the advertising and marketing of films to each individual theater does not work. Films need a cooperative advertising approach, a marketing campaign that grabs the attention of the movie-going public. Those costs should be shared by both parties. Requiring the exhibitor to pay for all print and trailer costs makes it prohibitive for many theaters to play a variety of films. At the same time, expecting a small independent distributor to incur all these costs would put them out of business.

Exhibitors will have to change their ways: letting theaters to sit on prints, keeping their personal libraries so they can sell an occasional group showing— this keeps the distributor from being able to work his prints efficiently. No revenue is made from a print sitting on the shelf. Distributors can only make money when tickets are being sold. Think of it this way: a print sitting in the can and collecting dust prevents new films from being made.

Distributors will have to change, too. They may not like shorter bookings and lower show commitments, but theaters need those terms to offer their customers a wide selection of films. By showing a variety of films, theaters give people more reasons to buy a ticket. And films playing to empty auditoriums just to fulfill a contract makes no one any money.

It is time for our industry to sit down and contemplate new ways of doing business. Form a committee, develop a plan, pass this information on to our members. Come up with some proposals that would allow everyone to make a profit. Profits encourage growth. Growth will keep us alive. Either we change or we go away.

Let's make the changes we need now, to keep us all alive for the future.

John Lundin is vice president of film licensing for Cinemark USA, the third largest exhibitor in North America, with over 2,300 screens.

The Tinseltown theater in Rochester, NY, is one of Cinemark USA's six IMAX screens.

Magnificent Desolation Opens Wide

Magnificent Desolation: Walking on the Moon 3D opened in 87 IMAX theaters on Sept. 23, the largest day-and-date release by **Imax Corporation** ever and the third largest opening in LF history, after **Disney**'s ***The Lion King*** in December 2002 and ***Beauty and the Beast*** in January 2002, with 102 and 98 screens respectively.

In its first week *Mag Des* took in a worldwide total of US$1.24 million, for a per-screen average of $14,232. In the second week the box office fell by almost half, to $670,000, or $7,700 per screen. In the third week it rose to $736,000, or almost $8,400 per screen.

Although this performance appears lackluster compared to many DMR titles and Disney's re-purposed releases, *Mag Des* did not have the multimillion-dollar national and international marketing campaigns typical of those films. It relied instead on publicity efforts, such appearances by producer/narrator **Tom Hanks** on the *Today Show*, stories in *Time* and other publications, and similar free media exposure. Paid marketing was limited to three weeks of local and regional newspaper advertising in each market.

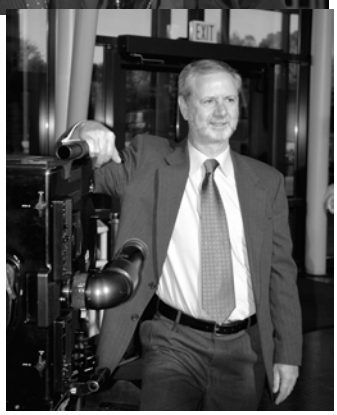
According to **Greg Foster**, Imax's president of filmed entertainment, this modest early performance was expected and is no cause for alarm. He tells *LF Examiner* that the company and its partners, **Playtone** and **Lockheed Martin**, see the film as a traditional LF documentary, and even with the wide opening didn't expect a huge immediate response. Given that the film has received almost universally positive reviews, Foster said he expects word of mouth to build slowly, as it did for Imax's last space film, ***Space Station***, which hit its box office (and screen count) peak in week 16. He cites *Mag Des*' box-office increase in week three, after most print advertising had ended, as a sign of this.

Foster says the film was scheduled for a September release to take advantage of a hole in the DMR schedule between ***Charlie and the Chocolate Factory*** and ***Harry Potter and the Goblet of Fire***, which opens in November. This gets the most out of the commercial exhibitors who are less likely than institutional theaters to bring the film back for return engagements after its first run. Even so, more than one third of the first-wave screens were institutional, a higher percentage than most DMR titles achieve.

A second wave of bookings in November, mostly in museums and international theaters, will receive the prints given up by the multiplexes when *Harry Potter* opens, and will pay lower lease rates than the first-wave theaters.

LFX has heard from a handful of theaters that expected more of a marketing effort and were disappointed with the early turnout. Other industry observers have expressed concern that *Mag Des*' middling per-screen results could make multiplex chains even more unwilling to consider traditional, non-DMR fare in the future, further harming small independent LF producers.

Mag Des Premiere in Washington, DC



Left: Apollo 11 astronaut Edwin "Buzz" Aldrin and wife Lois.

Above: Tom Hanks and wife Rita Wilson.

Right: Executive producer Hugh Murray and IMAX 3D camera.

Photos by Robert Pearlman / collectSPACE.com.

The world premiere of ***Magnificent Desolation: Walking on the Moon 3D*** at the **National Air and Space Museum** in Washington, DC, on Sept. 21, was attended by narrator and producer **Tom Hanks**, nine Apollo astronauts (including five moonwalkers), other current and former astronauts, the administrator of NASA, and almost 60 members of the U.S. Senate and House of Representatives.

Hanks was present with actress wife **Rita Wilson.** Astronauts on hand included Apollo moonwalkers **Buzz Aldrin**, **Gene Cernan**, **Charlie Duke**, **Harrison Schmitt**, and **Dave Scott** (who served as technical consultant to the film). Other Apollo veterans included **Walt Cunningham**, **Al Worden**, **Rusty Schweickart**, and **Jim Lovell**, who was portrayed by Hanks in Ron Howard's *Apollo 13*.

THE BIZ

DEALS

Imax theater, finance, film deals

Imax Corporation has announced an agreement that will help exhibitors finance IMAX installations, theater deals in Florida and Russia, and the latest 3D DMR film.

In September, Imax announced that it had signed an agreement with **GE Commercial Finance** to "provide flexible commercial leasing solutions to exhibitors interesting in entering the IMAX business," according to an Imax press release. The deals, which will be available to Imax clients in North America and "select international markets," are expected to lower start-up costs for opening an IMAX theater. Imax said it expected the move to increase the number of commercial system deals.

In Florida, the **Kennedy Space Center Visitor Complex** has upgraded the older of its two IMAX theaters, first opened in 1984, to 3D. The existing GT projector was replaced by a refurbished 3D GT system. The second theater, which opened in 1993, has always been 3D capable. Both theaters have screens about 52x70 feet (16x21 meters), and about 425 seats.

In the central Russian city of Ufa, Imax will install an IMAX MPX™ system in a multiplex theater operated by **ZAO Kompaniya Perspektiva**, the city's largest exhibitor. The projector will be installed in the fourth quarter of 2006, by which time four other IMAX theaters are expected to be operating in the Russian cities of Moscow, Kazan, Perm, and St. Petersberg.

In early October the company announced that ***Happy Feet***, an animated film from **Warner Bros. Pictures** about an emperor penguin, will open in IMAX 3D theaters simultaneously with its 35mm 2D premiere on Nov. 17, 2006. The film will be the third animated film to be converted to 3D for 15/70 release, after ***The Polar Express***, which opened last winter and will be returning to theaters this holiday season, and ***Ant Bully***, produced by **Tom Hanks' Playtone Films**, which opens in August 2006 (*see The Biz, LF Examiner, September 2005*).

Directed by **George Miller** (maker of the *Mad Max* films and *Babe*), *Happy Feet* is a musical comedy set in Antarctica, where emperor penguins must sing to attract a mate. The film's hero, Mumble, can't sing, but he can tap dance! It stars the voice talents of **Elijah Wood**, **Hugh Jackman**, **Nicole Kidman**, **Brittany Murphy**, and **Robin Williams**. It is the tenth IMAX project in which Warner Bros. has been involved.

The Humphrey IMAX Theater at the Milwaukee Public Museum.

Milwaukee copes with shortfalls

The new president of the **Milwaukee Public Museum** has submitted a stringent budget for fiscal 2006 that is intended to correct for serious deficits that have gradually been revealed over the past five months. The budget will raise admission rates for the museum and ticket prices for the **Humphrey IMAX Dome Theater**, and takes into account layoffs and departures that began in January of nearly 120 people, about 44% of the museum's staff.

In May, former president **Michael Stafford** revealed that the museum's 2004 deficit, the first in years, was not $447,000, as had been previously reported, but closer to $4.1 million. The shortfall reportedly had been covered up by the former chief financial officer who had resigned in April. In June, Stafford resigned, saying that "the negative publicity...has eroded my effectiveness." (No charges of impropriety or criminal activity have been made against any current or former museum staffers.)

In July the museum's board hired **Dan Finley**, county executive of nearby Waukesha County, to be the new president. In early September, a long-delayed audit of the museum's 2004 finances disclosed a drop in net assets of $6.4 million, and revealed that a 2004 exhibition on Egypt had cost $1 million more than previously reported. Other irregularities, such as paying $50,000 in legal bills with credit cards, were also uncovered.

In fiscal year 2005, which ended in August, the museum lost another $6.2 million. The proposed 2006 budget is expected to break even. In late September a local charitable foundation lifted a freeze on donations to the museum, a sign that the planned measures are gaining acceptance.

The 100-year-old museum building and exhibits are owned by the county and administered by a non-profit corporation which receives county funding. The museum's 275-seat IMAX Dome theater opened in October 1996.

Disney and Fox to go digital

Christie/AIX has signed non-exclusive agreements with **Twentieth Century Fox** and the **Walt Disney Company** to provide feature films from their respective studios to theaters equipped with digital projectors supplied by Christie/AIX. Disney was the first major studio to sign, followed by Fox a few weeks later. Additional studios are expected to sign in the coming months.

Christie/AIX, a unit of **Access Integrated Technologies, Inc.**, plans to install 4,000 digital theater systems in North America over the next two years. The com-

THE BIZ

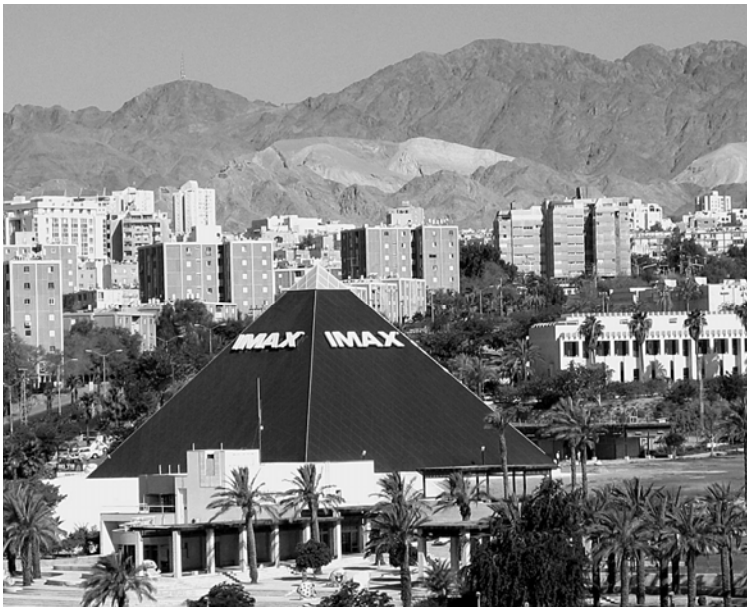
DEALS

pany serves as a funding vehicle and intermediary between studios and exhibitors, charging the studios a "virtual print fee" that is intended to offset the cost of the projectors, estimated at $70,000 per screen. The cost of digital distribution will eventually be substantially less than making and shipping 35mm film prints, roughly $200 for digital, compared to about $1,500 for film, according to AccessIT CEO **Bud Mayo**. The first virtual print fees will probably be around $1,000.

Disney announced this summer that it would show the animated film *Chicken Little* in 3D in 85 digitally-equipped theaters in North America simultaneously with the 2D 35mm release on Nov. 4 (*see Shorts, LF Examiner, Summer 2005*). This film is not part of the Christie/AIX deal.

Israel's Epic to merge with Globus

According to the Israeli newspaper *Ha'aretz*, **Epic Entertainment**, which owns the only IMAX theater in Israel and has plans to build several more, is in "advanced negotiations" over a merger with **Globus Group**, the largest cinema operator in the country. The proposed deal would give Epic about 35% of the merged company and Globus the rest.



Epic Entertainment's IMAX Theater in Eilat, Israel, is a blue pyramid.

PERSONNEL

Knapp moves to Technicolor

In July, **Tim Knapp**, a longtime executive at **Eastman Kodak**, moved to **Technicolor/CFI** to become its vice president of sales and marketing. In his new position he will oversee the company's sales efforts to customers shooting independent features and shorts, television, commercials, documentaries, music videos, student projects, and LF films.

Tim Knapp

In his 28 years with Kodak, the last ten in Los Angeles, Knapp held a variety of positions, most recently serving as global labs manager for the Distribution Strategic Product Group. Before that he was sales and marketing manager for Distribution Products, North America, and managed Feature Production Sales and 65/70mm sales.

Before moving to Los Angeles, Knapp held several positions in motion picture manufacturing and quality engineering at Kodak's Rochester, NY, headquarters.

He can be reached at tim.knapp@thomson.net.

Dondey made CEO of La Geode

Laurent Dondey has been appointed CEO of **La Géode**, the IMAX Dome theater of the **Cité des Sciences et de l'Industrie**, the interactive science center in Paris. Dondey comes to Géode from TVigilant, an international service company that optimizes and monitors audiovisual revenues, which he founded in 2004. Before that he was at StudioCanal/Vivendi Universal, where he was vice president of operations in Europe for Universal Television Distribution and general manager for StudioCanal Image.

Dondey also formerly worked for Gaumont and Ernst & Young. He holds an MBA from the University of Hartford (CT).

Hancock is new head of Exploris

The board of directors of **Exploris** in Raleigh, NC, has selected **Bonnie Hancock** to serve as director following the retirement in June of **Anne Bryan**. Hancock comes to the interactive museum from Raleigh's Progress Fuels, where she had been president since 2002. Before that she was the company's vice president and controller. She holds a degree in business administration from the College of William and Mary and a Master of Science from Georgetown University.

Bonnie Hancock

Exploris recently eliminated four management positions, including that of vice president **Rod Brooks**, "to streamline operations and provide a better focus on the visitor experience," according to a spokesperson.

Dodge moves to California

LF industry veteran (and *LF Examiner* contributor) **Mary Jane Dodge** has moved from New York to southern California. The international marketing consultant is now located at 26521 Merienda #6, Laguna Hills, CA 92656. She can be reached at 949-716-7530 or mjdodge@gmail.com.

Final Conference of GSTA Held in Boston, Sept. 19-23

*(from **GSTA** on page 1)*

Panel Discussions

Winning Marketing Strategies. Moderator: **Bob Farnsworth**, **Hummingbird Productions**; **Leanne Jefferies** and **Mel Miller**, **Business Intelligence Consultants**; **Alice Casbara**, **MacGillivray Freeman Films**; **Chloe Gordon**, **Science North**; **Cindy Mackey**, Museum of Science, Boston.

Miller opened his presentation with a headline from the *New York Times*, "Hollywood Ponders Decline," and said that many people had theories about the reason for the recent drop in box office for conventional films: marketing had failed, the price of gas, alternate forms of entertainment, annoying cell phones in theaters. His answer is that Hollywood has focused too much on the short-term payoff instead of the audience's satisfaction with the movie-going experience, and that this is even more important for giant-screen theaters.

Miller stressed the importance of promoting the giant-screen experience, saying that although tickets to the IMAX theaters in South Africa are three times the price of conventional cinema tickets, people are paying that price. He said that customers remember being satisfied on one occasion longer than they remember paying lower prices.

Jefferies presented video of some of the big events that she and Miller had created to re-launch the IMAX theaters in Durban and Pretoria, South Africa, over the past year. (Two of these events were discussed in Jefferies' "Insiders" column in last month's issue of *LF Examiner*.)

Casbara said that in competing with other media in a time of decreasing marketing budgets, it's important to "rise above the clutter." MacGillivray Freeman Films promotes the IMAX experience in general while working to make each of its films "buzzworthy." ***Everest*** had its story of the rescue on the mountain, ***Mystery of the Nile*** depicted a history-making trip down the river, and now ***Storm on the Bayou*** captures the devastation of Hurricane Katrina. She said that making the people who appear in the films available for interviews helps generate valuable publicity, and that companion books, such as have been produced for several MFF films, further add to public awareness.

GSTA 2005 New Films

Title	Distributor
Aliens of the Deep	Buena Vista Pictures Distribution
Astro Boy: Astro Boy vs. IGZA	Sarai, Inc.
Fighter Pilot: Operation Red Flag	K2 Communications
Magificent Desolation: Walking on the Moon 3D	Imax Corporation
Mystery of the Nile	MacGillivray Freeman Films
The Polar Express: An IMAX 3D Experience	Warner Bros. Pictures
Wild Safari 3D	nWave Pictures Distribution
Zion Canyon: Treasure of the Gods*	Big Films, Inc.

**Not screened for technical reasons*

Sponsorship and promotional partners can increase this awareness, even if they don't contribute cash to the production. For *Mystery of the Nile*, sponsor **Mountain Travel Sobek** gave away an adventure trip — valued at $10,0000 and modeled after the film's journey — and promoted it and the film at stores across the country. Partnering with environmental and outdoor sports groups can also provide valuable word of mouth exposure. For ***Greece: Secrets of the Past***, over 1,500 Greek-American groups will be targeted for a grassroots marketing effort.

Gordon described the premiere of ***Jane Goodall's Wild Chimpanzees*** at Science North, in Sudbury, ON, Canada. Of paramount importance was the presence of Goodall herself, whom Gordon praised for her professionalism and cooperation. Goodall gave two sold-out public lectures at a nearby university and helped at media previews. The film's director, **David Lickley** (a Science North staffer), gave a presentation, and wrote several articles for the local paper, about the making of the film.

Science North tied the premiere to a new exhibition that it developed about Goodall and her work, and transformed the theater lobby into a jungle setting, complete with a replica of Goodall's tent. As a result of these (and other) efforts, attendance at the IMAX theater increased about 30% over the previous year.

Mackey's presentation was cut short by

The New England Aquarium was one of three host theaters for the Boston conference.

time considerations, but she mentioned the importance of developing continuing media partnerships. To promote the premiere of ***Shackleton's Antarctic Adventure***, an on-air personality from the museum's television partner came to the museum and took a replica of Shackleton's boat onto the Charles River. The coverage generated significant word of mouth, and helped position the museum as a member of the community.

The Sponsorship Gap. Moderator: **Doug King**, **St. Louis Science Center**; **Lisa Truitt**, **National Geographic Films**; **Patty Collins**, MacGillivray Freeman Films; **Mike Day, Science Museum of Minnesota**.

King recalled that many years ago a museum colleague of his had said that "When you start using the s-word [sponsorship], you lose your soul." At that time, donations were welcome, but "sponsorship" implied that the donors might want something in return, and might even want to shape content. But, King added, things have changed since then. He recounted recent successful sponsorships including one in which drug maker Pfizer supported the development of three traveling exhibits in return for being able to use the science center's meeting rooms to hold drug education seminars for physicians.

Truitt started with a talk she called "Sponsorship 101." She presented some highlights of a yearlong study that **IEG, Inc.**, a leading provider of research, consulting, and training on sponsorship, had done for National Geographic. From 2003 to 2004, worldwide sponsorship spending increased by 8% to $28 billion, although 70% of that sum is spent on sports sponsorships. Even though this puts LF films and theaters in a very competitive situation, the key to getting sponsorships is to find ways to help the sponsor solve its problems or sell its products. Beyond the intangible "halo" effects of associating with prestigious organizations like National Geographic and museums and science centers, sponsors want quantifiable benefits such as impression counts and media value that can justify their contributions.

IEG identified several weaknesses the LF industry has in attracting sponsors: the inability to guarantee how many theaters will show a film, and where it will play; the inability to provide the same benefits (e.g. logos printed on the tickets) at every theater; the inability to coordinate simultaneous releases at a large number of locations.

Collins said that the right sponsorship deal should be "a match made in heaven," but that it can take some time to find the right partners. Ideally, producers would like a global partner with high standards that can provide benefits to every exhibitor, cash toward the production, and advertising and marketing support. On their side, sponsors would like to have access to the theaters' visitors, to know the number and locations of the film's bookings far in advance, and to have category exclusivity within each theater. LF films and theaters offer sponsors the chance to participate in projects that have social significance and impact, that are educational, fun, and family-friendly, and that are outside the usual cluttered marketplace of advertising.

It's a shame that the IMAX brand is involved in the DMR releases.

DMR has led to brand dilution, not single-handedly, but it clearly had a role.

—Mike Lutz

Collins said that although it's often hard to find them, there are companies that see the value of LF films, and with mutual understanding and flexibility, deals can be made that satisfy all parties.

Day made a call to action. The GSTA's Economic Task Force, which he chairs, has been working on initiatives to make the association "an active participant...in stimulating the flow of the economic pipeline for new film production." He had planned to present those plans at the Mid-Winter meeting in February, but the agenda of that meeting changed significantly when the GSTA's financial situation was revealed (*see LF Examiner, February 2005*). So he presented them in Boston.

He said that the industry "needs to conduct a survey of theaters regarding sponsorship activation they have been engaged in, and each theater's level of receptivity to additional sponsorship fulfillment." It should also "build a feasible and advantageous sponsorship model for a theater and for a sponsor — a consensus model that works for many parties."

Day urged that the new LF association begin working immediately on these initiatives, but said that a volunteer group, such as the committee, cannot act thoroughly or quickly enough, implying that a paid staff person would be needed "to close the sponsorship gap."

The Future of Classic Giant-Screen Films. Moderator: **Robert Kresser**, **K2 Communications**; **Richard Greif**, **Opinion Dynamics Corp.**; **Toby Mensforth**, **Smithsonian Business Ventures**; **Mike Lutz**, MacGillivray Freeman Films; **Christian Scheidegger**, **Swiss Museum of Transport**; **John Lundin**, **Cinemark USA**; **Stephen Low**, **Stephen Low Company**.

Greif presented the results of a recent online survey his company had just conducted. In a poll of 772 North American consumers, 62% had seen traditional 2D LF documentary-style films and 45% had seen a DMR® film. Of the 56% of respondents who had seen a 3D LF film, half liked 3D more than 2D, about a third liked them the same, 8% liked 3D less, and 15% wasn't sure. Given a choice between a 2D and a 3D film, 40% would pick 3D, but 50% said it would depend on the film. Greif said that these results show that viewers are open to a variety of formats.

Lutz said that MacGillivray Freeman Films caters to the highest-grossing and best-attended theaters, and feels that those theaters are a great resource and should have an influence on how LF films are made. But income from traditional giant-screen films has dropped between 30%

*(see **GSTA** on page 8)*

*(from **GSTA** on page 7)*

and 40% in the last five years, so that LF films are back to the symphony orchestra business model: they no longer support themselves on ticket revenues, but must obtain underwriting and sponsorship monies.

He added, "We agree with the majority of theaters and producers who we talk to who know that the plummeting value of the IMAX brand is the number-one reason (although not the only reason) for this decrease."

On the subject of DMR films, he claimed that they don't bring in as much money as they cost to produce and distribute, and that they require their own form of underwriting. He granted that DMR titles are important to commercial exhibitors and that they might be helpful to institutional theaters as well, but the lease deals offered usually don't permit theaters to show them only in the evenings. He added, "It's a shame that the IMAX brand is involved in the DMR Hollywood releases. DMR has led to brand dilution, not single-handedly, I might add, but it clearly had a role." Despite this, he said that DMR could be a useful production tool for traditional LF films.

Looking to the future, he said that 3D DMR, as in ***The Polar Express***, will be effective "until the day when Hollywood digital 3D becomes commonplace. Then it won't be effective, particularly in MPX theaters that resemble 35mm-sized houses." Lutz says that many people have said to him, and he agrees, "We need to start contemplating a post-Imax world." He feels the day will come when the brand has lost nearly all its meaning, even though audiences for the giant-screen experience will still exist.

Doug King

He closed by likening the LF industry to a rose garden: almost impossible to make look really good, but almost impossible to kill. He said MFF will continue to develop and make "moving pictures" on the classic model.

Mensforth said that the Smithsonian's three LF theaters are a $12 million business and that, from a business and mission perspective, traditional LF films have a place on those screens. He's not ignoring 3D or DMR films, but two-hour films don't work for his daytime audiences. The average tourist visiting Washington, DC, has between 1.5 and 2.5 days in the city, visits 1.5 museums per day, and spends an average of 90 minutes in each museum. So Mensforth has established the four T's of film booking criteria.

The first two are **Title** and **Topic**. Because he doesn't do much print advertising, the title has to sell and convey the content of the film, and the subject has to relate to a visit to the Smithsonian. Thus ***T-Rex*** and ***Bugs!*** worked well at the **National Museum of Natural History** as did ***Fighter Pilot*** and ***Space Station*** at the National Air and Space Museum.

The next T is **Time**. Because the theaters run at full capacity in the summer, he turns his houses around in eight minutes, and is always looking for shorter films to maximize income. In that situation, 3D is a liability, because he can sell 90 more seats for a 2D screening than 3D. Long films are a problem not only because they permit fewer shows per day, but also because they don't suit his visitors, who only spend about 90 minutes in each museum.

The final T is **Thank You**. He's looking for an audience "thank you," that is, a film visitors will be delighted to see, that will meet their expectations, and that he can be proud of. ***Dolphins*** and ***Lewis and Clark*** were examples. The Four T's explain why traditional LF titles work for him.

Lundin's comments appear as the Insider column on page 2 of this issue.

Lucerne's Scheidegger represents the only LF theater in Switzerland, a country of 7 million, 1.8 million of whom live within an hour's drive of his museum. His theater has not converted to 3D because they prefer to rely on the quality of their films' content to draw audiences rather than the novelty of 3D technology. He believes that once a theater switches to 3D it is forced by audience demand to program almost exclusively in 3D. Because the library of available 3D films is so small, theaters are then forced to show virtually all 3D titles, regardless of their quality.

He said there was also a problem with the Return On Investment in a 3D system. It will boost attendance for a year or two, but after that the novelty wears off, and attendance goes back to 2D levels. This has been a problem for many European theaters, he claimed.

Scheidegger has also chosen not to run DMR films because he finds them incompatible with the museum's business model. Conventional cinema seats in the Lucerne area have doubled in the past few years, so competing with those theater wouldn't be effective.

He said that "Neither DMR nor 3D IMAX seems like a viable option for me, because the future will be digital very soon; maybe sooner than we think." Switzerland is an early adopter of new technologies, and he predicted that cinemas in that country will go digital "very soon." He predicted that LF has a future only if "new and compelling content" is produced that "brings people back to the theaters, rather than staying at home in front of their home cinema systems." LF producers have to study the media habits of younger viewers and tie their films to new media such as the Internet, game consoles, and TiVo.

Low compared the LF industry to flying an airplane. In a stall, he said, inexperienced pilots will instinctively make the mistake of pulling the nose up, slowing the plane even more. "And slowing the plane down is what all these small formats are, the crummy systems, and DMR, and all these ways of trying to save money."

Christian Scheidegger (l.) and Mike Lutz.

Good pilots, he said, know that in a stall you have to push the nose down and accelerate, "and that's the only way to recover from this."

He pointed out that of the 20% of box office that producers get back, the "extraordinary costs of distribution" leave only about 5% for making new films. Preleases and sponsors can help, but it's getting harder to find sponsors as good as **Boeing** (the sponsor of Low's *Fighter Pilot*), who have money to spend on films that the public is interested in. He warned, "if more of the [box office] doesn't go onto the screen, this [industry] will disappear. We'll end up with a lot of poor filmmakers trying to do stuff with 35mm, and digital...and then we'll be down to 8mm... [laughter]" The purpose of the giant screen is to give "a window to the world," and that to degrade it by using smaller formats is "a dumb idea."

Digital Session: Daryn Okada

Cinematographer **Daryn Okada** has worked on television series (*Dawson's Creek*) and more than 25 feature films, including *Dr. Dolittle 2* and *Mean Girls*. He offered "one cinematographer's point of view" about the pluses and minuses of digital technology for capture and projection of motion pictures, using his most recent film, *Just Like Heaven* with Reese Witherspoon, as an example.

Okada said that his interest in film had first been sparked by seeing ***To Fly!*** as a youngster, and that even as a child he had been impressed with the film's immersive quality. Now that he has worked in both film and digital media, he believes that both will coexist for some time, and that film still has significant advantages, especially in image acquisition.

Despite the rush toward digital technology, and the pundits who claim that everything will soon be digital, time is still money, he said, and film cameras are more reliable and offer greater flexibility and latitude than digital cameras. With film dailies the director and cinematographer can be certain of what they have captured. With digital dailies on small screens, and with on-set digital monitors, you can't be as confident that what you see is really what you got.

He described how he decided which medium to use for *Just Like Heaven*. Because the film is a fantasy, he wanted images with texture and mystery. Because there would be lots of bright highlights, he needed a wide luminance dynamic range. And he wanted high, but not harsh, resolution. For these reasons he selected 35mm film. Film continues to offer a wider exposure latitude, whereas digital has a "smaller window of opportunity" for color and lighting.

So he chose to use digital techniques mostly for post-production effects, such as inserting background images of the San Francisco skyline behind a garden apartment set built on a sound stage.

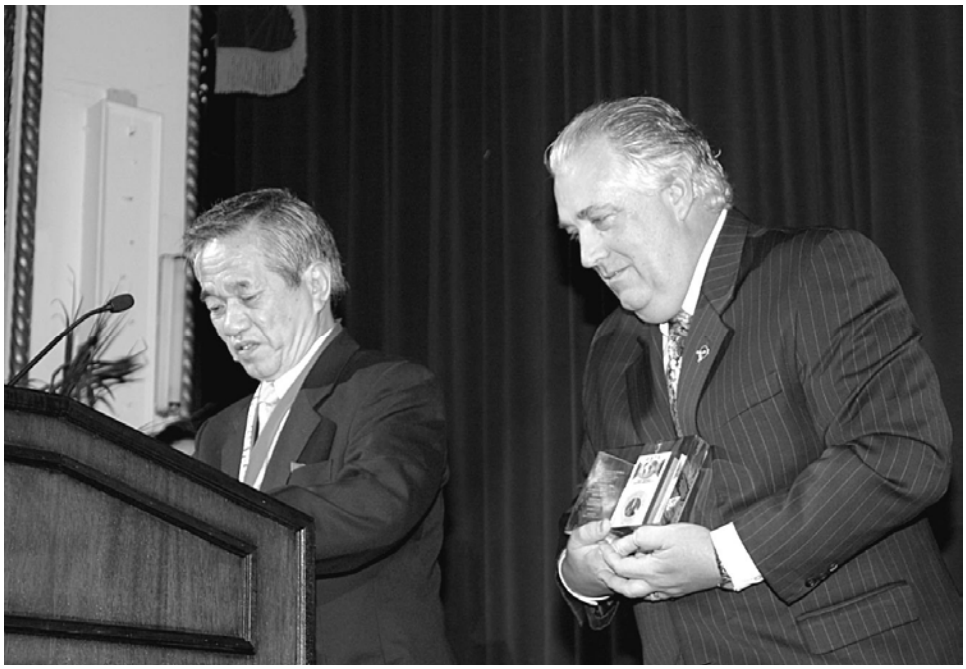
Later, speaking about digital projection, Okada said that he didn't feel that the current generation of 2K projectors were good enough to replace 35mm projection, and that calibration of digital projectors was much more critical and difficult than 35mm. He said that digital projectors will equal 35mm some day, but that matching 15/70 projection will take much longer.

All members meeting

In the All Members meeting, GSTA executive director **Gretchen Jaspering** explained that the office space provided by her former employer, the St. Louis Science Center, offers "the amenities and space of a four-star hotel at the rack rate of the Motel 6," and saves the association $22,000 over the previous offices in St. Paul, MN. To help get her up to speed in her new position, she joined the American Society of Association Executives, and attended its conference earlier in the year.

Finance chair Doug King said that although the GSTA's financial situation had

*(see **GSTA** on page 17)*



Osaka projectionist Kunihiko Fujimoto and GSTA president Emlyn Koster.

GSTA 2005 Films in Progress

Big Wave Hunters (wt)

Deepwater Films
Release Date: Late 2006
Length: 40 minutes
Dist: 15/70
2D

Big Wave Hunters is the story of a group of courageous surfers who, using the latest in science and technology, intercept and ride the largest waves that Mother Nature can produce. From spectacular scenery to the death-defying action and drama of the sport, *Big Wave Hunters* will take viewers on an epic journey into the world of big wave surfing.

Deep Sea 3D

Imax Corp., Warner Bros
Release Date: Spring 2006
Length: 40 minutes
Dist: 15/70, 8/70
3D

Deep Sea 3D, an enthralling undersea experience, will offer astonishing up-close encounters with some of the most exotic creatures on the planet and will highlight their dependency on one another for survival. *Deep Sea 3D* is jointly produced by Imax Corporation and Warner Bros. Pictures, and distributed by Imax.

Dolphins 3D (wt)

3D Entertainment
Release Date: 2007
Length: 42 minutes
Dist: 15/70
3D, 2D

From the producers of *Ocean Wonderland 3D* and *Sharks 3D* comes the next film in this ocean-themed trilogy, *Dolphins 3D.* Join these wild, fascinating, and graceful creatures and their mammal cousins, orcas and whales, for a unique diving experience. View never-before-seen images of the many ocean and river species in their natural habitat.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films
Release Date: Feb. 2006
Length: 40 minutes
Dist: 15/70
2D

This film explores the Greek islands and transports audiences on a modern-day journey through time and place. Innovative computer graphic imaging will restore the Parthenon to its original glory. Greece comes alive through an exciting archaeological adventure, tracing some of our modern society's customs back to their roots.

Harry Potter and the Goblet of Fire: The IMAX Experience

Warner Bros., Imax Corp.
Release Date: Nov. 18, 2005
Length: TBA
Dist: 15/70
2D

Harry Potter and the Goblet of Fire, from Warner Bros. Pictures, has been digitally re-mastered into the unparalleled image and sound quality of The IMAX Experience with proprietary IMAX DMR technology.

Legend of the White Horse

SimEx/Iwerks Entertainment
Release Date: Fall 2005
Length: 13 minutes
Dist: 15/70
3D

A mythic story of good versus evil, this 3D animated spectacle features epic battle scenes and a story of eternal love.

Orca: Killer Whales (wt)

Graphic Films
Release Date: 2007
Length: 39 minutes
Dist: 15/70, 10/70, 8/70
2D

Killer whales have been called the "People of the Sea." They're the top predator in their realm. Their extraordinary intelligence, social structure, and communication skills have no parallel outside of humans. And our surveyed audiences all agree — it's about time they had a giant screen film of their very own.

Ride With Cowboys

Trinity Films
Release Date:Summer 2006
Length: 46 minutes
Dist: 15/70
2D

Ride with Cowboys is a global adventure through the living history of a culture that has shaped Western civilization for a thousand years. Traveling across Spain, Mexico, Argentina, Chilean Patagonia, Texas, and Canada, the film is a journey beyond expectations to bring viewers an entirely new definition of "cowboy."

Roving Mars

Walt Disney Pictures
Release Date: Jan. 27, 2006
Length: 39 minutes
Dist: 15/70
2D

Roving Mars is the amazing story of the Mars Rovers, told through the saga of Steve Squyres, lead science investigator at JPL. Follow Steve and a team of scientists as they attempt one of the most successful, challenging, and amazing undertakings in the history of space exploration — a trip to Mars.

SonicVision

American Museum of Natural History
Release Date: TBA
Length: 38 minutes
Dist: TBA

The American Museum of Natural History, in association with MTV2 and musical artist Moby, has created a highly immersive music show experience. *SonicVision* weaves music with the vibrant visual artistry of a diverse group of animators and video artists, taking audiences on a mind-warping musical roller coaster ride through fantastical dreamspace.

Storm on the Bayou (wt)

MacGillivray Freeman Films
Release Date: May 2006
Length: 40 minutes
Dist: 15/70
2D

The Louisiana wetlands are among the most biologically significant ecosystems in the world. Audiences will witness the action of a fierce hurricane and warmth of the Cajun people. The survival of these wetlands is under attack from man-made impacts, and animals depend on this rich environment for their very existence.

Tornado Alley

Graphic Films
Release Date: Spring 2009
Length: 40 minutes
Dist: 15/70
2D

Join VORTEX2, the largest scientific expedition ever launched to study one of nature's most devastating and spectacular phenomena, the tornado. Take your seat in the Tornado Intercept Vehicle, built to withstand an F2 tornado; you'll witness an approaching tornado and experience the direct impact of these deadly winds.

Water Planet (wt)

MacGillivray Freeman Films
Release Date: 2007
Length: 40 minutes
Dist: 15/70
3D, 2D

Through beautiful and inspiring music, powerful narration, and stunning visual montages, we will explore the wonders of water: from the vastness of the earth's ocean to the tiniest teardrop. Audiences will experience the power, vitality, and limitations of water, a precious resource that must be protected as well as celebrated.

Wired to Win (wt)

Partners HealthCare
Release Date: Dec. 5, 2005
Length: 40 minutes
Dist: 15/70, 8/70
2D

Wired to *Win: Surviving the Tour de France* (formerly *Brain Power)* explores the amazing ability of the human brain, in all its complexity and capabilities. Conveyed through the personal stories of world-class athletes competing in the legendary Tour de France — captured in unprecedented giant screen footage combined with cutting-edge CGI — the film will inspire audiences of all ages.

Wonders of the Great Lakes (wt)

Science North
Release Date: Fall 2007
Length: 40 minutes
Dist: 15/70
2D

Wonders of the Great Lakes will take the viewer on an amazing voyage of discovery from the headwaters of Lake Superior to the mouth of the St. Lawrence River. The film will explore the history, science, beauty, and power of these incredible inland seas.

GSTA 2005 Films in Development

Alps: Giants of Nature (wt)

MacGillivray Freeman Films
Release Date: 2007
Length: 40 minutes
Dist: 15/70
2D

Explore the European Alps with climbers, extreme skiers, and avalanche and glacier scientists, as you discover, not only the beauty and majesty of these historic mountains, but also a fragile mountain system.

Animalopolis

Graphic Films
Release Date: 2006
Length: TBA
Dist: 15/70, 10/70, 8/70
2D

Animalopolis is like nothing the giant-screen industry has seen before. It's a matinee film, designed for kids between the ages of 3 and 10 (and much older if you're willing to admit it). Talk about new audiences! Check it out.

Ansel Adams (wt)

Principal Large Format, SK Films, Inc.
Release Date: 2006
Length: 3 minutes
Dist: 15/70, 8/70
2D

A short film celebrating the iconic images of one of the world's best known photographers. (Authorized by the Ansel Adams Publishing Rights Trust.)

Arabia (wt)

Orbita Max
Release Date: 2008
Length: 45 minutes
Dist: 15/70
2D

Arabia takes on the most difficult and challenging adventure in recent times: crossing the most arid and inhabitable desert of the planet, the Rub al-Khali. A trip through the Arabian peninsula, visiting some of the most ancient cities in the Middle East, such as Petra, Mecca, Sanaa, and Shibam, the Manhattan of the desert.

Ark of the Covenant (wt)

Orbita Max
Release Date: January 2008
Length: 45 minutes
Dist: 15/70
2D

Documentary film based on the myth of the Ark of the Covenant, which contains the Ten Commandments. The film investigates the truth of its existence, how it disappeared, and where it might be according to archaeological discoveries, Bible chronicles, and legends, in an exciting travel to the cradle of civilization.

Beyond the Great Wall (wt)

SK Films, Inc.
Release Date: Fall 2007
Length: 40 minutes
Dist: 15/70, 8/70
3D, 2D

The Great Wall is the longest structure ever built. Like the mountains, rivers, and desert, it is part of the landscape. All around it is a multi-dimensional and dynamic China. This is the long thin line that tells the story of China.

Bugs! 2 (wt)

Principal Large Format, SK Films, Inc.
Release Date: Spring 2007
Length: 40 minutes
Dist: 15/70, 8/70 2D, 3D

The award-winning film production team follows up on the smash success of *Bugs!* with a new film about yet more amazing tiny creatures on the giant screen in 3D and 2D, again in partnership with Terminix.

Carriers (wt)

SK Films, Inc.
Release Date: Fall 2007
Length: 40 minutes
Dist: 15/70, 8/70 2D

The awesome scale of aircraft carriers and the incredible dynamism of flight operations provide a perfect match for the giant screen. The film will intertwine the drama and action of carriers in operation with highlights from the construction of the latest nuclear carrier.

Cellwars (wt)

SK Films, Inc.
Release Date: Fall 2007
Length: 40 minutes
Dist: 15/70, 8/70 3D, 2D

Every day inside our bodies great wars are waged using some of the most powerful weapons ever conceived in nature or by mankind. Experience and understand these daily battles in awe-inspiring close-up at the cellular level.

Chronos II (wt)

Chronos Films
Release Date: Sept. 2007
Length: 40 minutes
Dist: 15/70 2D

A cinematic journey through space and time to the East, *Chronos II* takes us from the Ganges to the Yangtze, from Ankor Wat to Kyoto's Zen sanctuaries, and from Tibetan highlands to downtown Seoul. Time flows wordlessly, moving to the rhythms of music, ancient and modern, as choreographed by master filmmaker, Ron Fricke.

Crocs & Sharks 3D

Imax Corp., Warner Bros.
Release Date: 2007
Length: TBA
Dist: 15/70 3D

Join the world famous crocodile hunter, Steve Irwin, on an exciting IMAX 3D adventure and come face-to-face with some of the planet's most dangerous animals. Irwin's larger-than-life personality and insatiable curiosity are magnified on the IMAX screen as he encounters crocodiles, sharks and other treacherous creatures both on land

Dinosaurs! (wt)

Maryland Science Center
Release Date:February 2007
Length: 40 minutes
Dist: 15/70 3D, 2D

American Museum of Natural History paleontologist Michael Novacek's 2006 dinosaur expedition to Mongolia's Gobi Desert will be juxtaposed with archival footage of his famous 1920s predecessor, Roy Chapman Andrews. Their important dinosaur discoveries, combined with stunning computer graphics, will depict the adventure, science. and the

Earth Impact (wt)

Harvard-Smithsonian Center for Astrophysics
Release Date: Fall 2007
Length: 40 minutes
Dist: 15/70 3D, 2D

Scientists embark on an exciting detective story to try to piece together clues about how asteroid and comet impacts on Earth might have profoundly affected life. Join astronomers in their search for future "killer" cosmic objects and for the means to protect our planet from the next *"Earth Impact!"*

Everglades 3D (wt)

K2 Communications
Release Date: Spring 2007
Length: 40 minutes
Dist: 15/70 3D, 2D

Experience North America's only sub-tropical wilderness as seen from the viewpoint of the animals themselves. In IMAX 3D, witness firsthand the moments of great suspense and drama that characterize their struggles to mate, raise a family, and simply survive. There is indeed another "magic kingdom" in Florida where the creatures are not man-made, and it ranks among the great treasures of the planet.

Great White 3D (wt)

Principal Large Format, SK Films, Inc.
Release Date: Spring 2007
Length: 40 minutes
Dist: 15/70, 8.70 3D, 2D

This is the story of a journey by a diverse group of scientists, filmmakers, and researchers to an extinct volcano, 120 miles off the coast of Mexico: Isla Guadalupe. There, among a myriad of other species, they experience and come to understand one of the most important populations of Great White sharks on earth.

Humpback Whales (wt)

MacGillivray Freeman Films
Release Date: 2009
Length: 40 minutes
Dist: 15/70 2D

Endlessly curious, remarkably athletic, and gregarious, humpbacks are among the most fascinating of the great whales. Audiences will be immersed in the humpback's world and experience breathtaking underwater footage accompanied by the haunting, complex, and unforgettable songs of the gentle giants of the sea

The Ice Age (wt)

Giant Screen Films
Release Date: Early 2008
Length: 40 minutes
Dist: 15/70 2D

The Ice Age will chronicle one of the most intriguing time periods in history — a time when massive glaciers and polar ice sheets descended upon much of North America, Europe, and Asia. Absorbing audiences in a fascinating interplay of historical and scientific disciplines, from astronomy, oceanography, and climatology to geography, geology and anthropology, the film will take audiences to stunning and remote locations around the world.

The Magic Tale (wt)

Orbita Max
Release Date: Fall 2007
Length: 45 Minutes
Dist: 15/70 3D

The Magic Tale is a universal story based in a magical travel to Africa that promotes feelings like love, wisdom, beauty, and hope. A dream that awakens human values. The tale combines real characters with animation in a touching 3D film for wide audiences.

Mummies (wt)

Giant Screen Films
Release Date: TBA
Length: 40 minutes
Dist: 15/70 2D

Audiences will journey to the tombs of the great pharaohs of Egypt, exploring the history of ancient Egyptian society as told through the mummies of the past. The film will examine in detail the mummification process, its role in Egypt, and what modern scientists are able to learn from state-of-the-art DNA research.

Patagonia: South America's Untamed Wilderness (wt)

Truett Latimer Productions
Release Date: Sept. 2008
Length: 40 minutes
Dist: 15/70, 10/70, 8/70 2D

Long regarded as a kind of mystical land at the uttermost ends of the Earth, Patagonia is one of the world's most spectacular and beautiful wild places. It is a realm of towering Andean peaks and immense glaciers, of vast windswept plains and unique wildlife that remains beyond the far edges of civilization at the tip of South America.

Space Journey (wt)

MacGillivray Freeman Films
Release Date: 2008
Length: 40 minutes
Dist: 15/70 2D

Our search for life propels our imagination and motivates scientific exploration on Earth, in our solar system and the stars. What makes a world habitable for life? Is there evidence of life on Mars and Europa? What awaits our discovery? Treatment written by Nick Sagan, son of Carl Sagan.

Stephen Hawking's Beyond The Universe

Imax Universe Partners
Release Date:Summer 2006
Length: 40 minutes
Dist: 15/70 2D

Stephen Hawking guides a young Anglo-Indian reporter right up to the limits of the universes of the very big and the very small. At the climax, Hawking suddenly crosses the frontier of the known cosmos, making us witnesses to, and travelers through, the miraculous realm he sees "Beyond the Horizon."

Surfari 3D (wt)

Imax Corp.
Release Date: 2007
Length: TBA
Dist: 15/70 3D

Travel the world with renowned surfer Laird Hamilton, along with some of the sport's top competitors, on a journey to conquer Mother Nature's coolest waves. Set to an adrenaline-pumping soundtrack of top artists and old Beach Boys-style favorites, this riveting IMAX 3D feature will take audiences inside the tube and atop the crest of these monster waves for a truly daring experience.

The following people contributed to the success of the 2005 GSTA conference:

Committees

Charles Arant, Jonathan Barker, Claude Benoit, Amy Bolton, Charlotte Brohi, Ed Capelle, Diane Carlson, Kathryn Chapman, Pierre Charron, Frank Corcoran, Mary Jane Dodge, David Duszynski, Jeff Fraley, Rick Gordon, Bern Gorecki, Kazuo Hamamoto, Bob Harman, James Hyder, Almuth Itzen, Julie Johnston, Simon Jones, David Keighley, Patricia Keighley, Don Kempf, Jeffrey Kirsch, Julie La Roche, Wayne LaBar, Ingrid Lae, Truett Latimer, LeRoy London, Eric Melenbrink, Kozue Mukai, Andrew Oran, Paul Panabaker, Chris Reyna, Susan Ritchie, Cherie Rivers, Hiroshi Sato, Glenn Shaver, Gerald Smith, Phil Streather, Michael Sullivan, Carol Valenta, John Wickstrom, Jerome Williams.

Staff and conference support

Gretchen Jaspering, executive director; Tammy Seldon, conference and meetings director; Anne Toal, sponsorship coordinator; Khairah Walker, daily newsletter editor; Mary Nucci, conference volunteer; Liam Romalis, Riddle Films, awards video producer.

Venues

Jordan's Furniture: Michael Tatelman, Tom Fraze.

Museum of Science: Cherie Rivers, Shawn Fitzmaurice.

New England Aquarium: Derek Threinen, Zachary Paisley, Richard Dube, Trista Attoh.

Creation of New Industry Association Moves Ahead

*(from **UNIFICATION** on page 1)*

long, and include new film screenings, but each would have a different emphasis, spring focusing on production and technology, and fall looking at theater operations, education, and marketing. Each would therefore continue the traditions of its predecessor, LFCA's in the spring, and GSTA's in the fall.

The proposed leadership of the new association would consist of a board of 21 members, 15 of which would be elected by the association membership. Each of the following five constituencies would be represented by two elected board members: institutional theaters, commercial theaters, production companies, distribution companies, and others including manufacturers and suppliers. Five members would be elected at large. The remaining six positions would be filled by the heads of the two international LF industry organizations, **Euromax** and Japan's **Oh-Gata**, and with four appointments by the board.

This structure is intended to ensure that no single constituency will dominate the organization. The appointed positions would be voted on by the board to balance out any inequalities resulting from the election process.

Four officers — president, vice president, treasurer, secretary — will be elected by the board, not directly by the members. An executive committee will consist of the officers plus three board members chosen by the board. Other committees will be formed as needed.

The membership categories and fees as established by the briefing paper (but later withdrawn; see below) were as follows: $750 per year for institutions and corporations; $125 per year for individuals and sole proprietors; $75 per year for students. Students would not have voting rights.

Discussions in Boston

After these details were presented at the Boston conference, the unification committee heard from conferees with questions and comments about the proposals. Among the topics of discussion:

Name. *LF Examiner* editor **James Hyder** pointed out that the name Giant Screen Association doesn't adequately explain to people outside the industry what we are about: "Giant screen televisions? Giant window screens?" Adding the word "cinema" makes it clear. Gellis explained that although Giant Screen Cinema Association had been the top choice in a poll taken at the LFCA's spring conference, the word "cinema" had been taken off the table because some LF theaters in the museum world "don't believe they play 'cinema' or 'movies.'"

Other speakers objected to the word "cinema" as old-fashioned, not in common use in their region, or not the term they use to identify their theaters. However, more people spoke in support of it, including the **Pacific Science Center**'s **Diane Carlson**, who read a definition from an online dictionary that included connotations of both theaters and the filmmaking process. (She got a big laugh when, in response to a question from president **Emlyn Koster**, she also gave British English and French definitions.) Other name suggestions included Giant Screen Film Association and Giant Screen Experience Association.

After the first unification meeting, Giant Screen Cinema Association was included in the list of names under consideration. GSTA vice president **Dave Duszynski** said that the unification committee will poll members by e-mail for their opinions on the name.

Conferences. The number and type of conferences the new organization should hold was discussed, many people expressing the view that only one conference a year was needed. Duszynski said that the new association will make the ultimate

The GSTA's board of directors met in Boston.

Unification Committee/Interim Board

Representing GSTA

Jonathan Barker, SK Films, Toronto, ON, Canada
David Duszynski, Cincinnati Museum Center, Cincinnati, OH
Terrell Falk, Cinemark USA, Plano, TX
Doug King, St. Louis Science Center, St. Louis, MO
Emlyn Koster, Liberty Science Center, Jersey City, NJ

Representing LFCA

Robert Dennis, CFI, Los Angeles, CA
Andy Gellis, Cinevest, Los Angeles, CA
Joanna Haas, Carnegie Science Center, Pittsburgh, PA
Paul Holliman*, Buena Vista Pictures Distribution, Burbank, CA
Gordon Stalans, Tennessee Aquarium, Chattanooga, TN

Representing Euromax

Berend Reijnhoudt, Omniversum, Hague, Netherlands

Koster and Gellis are presidents of their respective associations, and are co-chairs of the committee.

** Resigned from committee in July.*

*(from **BIZ** on page 12)*

decisions, but the unification committee believes that film buyers, who are the primary drivers of industry conferences, need more than one conference. He said that buyers can't wait 11 months to see a new film, and that if the association offers only one conference, some other meeting will arise to fill the gap.

Bob Harman of **MacGillivray Freeman Films** asked about contingency plans for the Galveston conference, in light of the increasing threat of hurricanes. (Hurricane Rita was heading for the Gulf Coast at that moment.) Koster replied that the organization was committed to that location because of the planning that had already been done, but that in the worst case insurance would compensate for any losses from low attendance, as had happened in 2001, when the conference followed the 9/11 attacks by less than two weeks.

Decisions in Boston

Between the two public meetings on the unification process, the unification committee made several decisions that it announced at the second meeting.

Staff. GSTA executive director **Gretchen Jaspering** will serve as the new association's executive director at least through 2006, remaining in the rent-free office space provided by her former employer, the **St. Louis Science Center**. LFCA executive director **Jeannie Moore** will assist in planning the spring conference, reporting to Jaspering.

Membership fees. The simple membership fee schedule described in the briefing paper was withdrawn in favor of a plan to be developed that will include graduated fees based on organization size, sustaining memberships that provide higher visibility (such as are now offered by the LFCA), discounts for multiple conference registrations from the same company, subsidies for unemployed people, and other features.

Governance. A nominating committee of five board members will ensure that the list of candidates for the board of the new association meets the constituency requirements outlined above.

Committees. All current GSTA committees are asked to continue to function to support the spring conference in Los Angeles, when the new committees will be established and filled.

Finance committee. As of Jan. 1, 2006, **Gordon Stalans** will be the new chair of the finance committee, replacing **Doug King** so as to avoid any appearance of conflict of interest arising from King's position as president of the St. Louis Science Center.

Publications. The **Science Museum of Minnesota** will publish *The Big Frame* for the first six months (two issues) of 2006, pending a new publication program to be developed by the new association.

The work to be done

The unification committee plans to meet on a monthly basis, sometimes by teleconference, but at least twice in person, to see that the necessary legal and tax work is completed by Dec. 31, 2005, at which time the GSTA's corporate structure will be dissolved. On Jan. 1, 2006, the new organization will assume the corporate and tax structure of the LFCA with its new name and by-laws. (The by-laws of both current organizations allow the respective boards to make these changes without a vote of the membership.) The LFCA's 501(c)(3) non-profit tax status was deemed to be most suitable for the new association, and retaining it, rather than creating a whole new corporation, will eliminate the need for a lengthy non-profit certification process.

Gretchen Jaspering.

Also on Jan. 1, 2006, the ten-member unification committee will become the interim board of the new association. It will organize the spring conference in Los Angeles, where the results of the first board election will be announced, and the articles of incorporation and by-laws of the new association will be submitted to the membership for approval.

Planning for the spring and fall conferences is already under way and will continue. Between now and the March meeting, candidates for the board will be recruited and members for the new organization will be solicited from among the current membership of GSTA and LFCA and others in the LF industry.

Koster pledged that the opinions of GSTA and LFCA members of would be solicited as the unification committee continued its work.

The Size of the New Organization

The following is based on LF Examiner's own records and assumptions, not on information provided by the unification committee.

The GSTA currently has about 255 members and the LFCA about 170. Of these, 90 belong to both associations, making a total of about 335 different organizations or individuals that now belong to one or the other. If all current members of either organization were to join the new association, annual revenue from membership would total about $235,000, using the $750/$125 fees originally proposed.

However, the new group could probably draw many new members. According to *LF Examiner*'s database, there are roughly 175 organizations that own one or more LF theaters but are not members GSTA or LFCA. Most are outside North America.

Similarly, there are at least 200 production companies with some connection to, or interest in, the LF industry that have never joined either association. Finally, a lower fee for individuals could attract many people who may have balked at paying the GSTA's $650 fee.

Thus, with aggressive membership recruiting and a reasonable fee structure, the new association could realistically expect to be significantly greater than the sum of its predecessor organizations.

* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

*Harry Potter and the Goblet of Fire**

The fourth episode in the popular series, the second to be released to IMAX theaters.

Warner Bros. Pictures; distributor: Warner Bros.; director: Mike Newell; script: Steve Kloves; DP: Roger Pratt; producers: David Heyman, Peter MacDonald; executive producers:David Barron, Tanya Seghatchian. Cast: Daniel Radcliffe, Rupert Grint, Emma Watson, Ralph Fiennes. Release: Nov. 12.

– Film will be converted to 15/70 with the IMAX DMR process.

Wired to Win

Partners HealthCare; distributor: nWave Pictures; director, writer: Bayley Silleck; DP: Rodney Taylor; first assistant director: Daniel Ferguson; line producer: Myles Connolly; senior producer: JoAnna Baldwin Mallory. Release: Dec. 5, 2005.

– Editing is under way.
– Will premiere in Boston on Dec. 5, 2005.

Roving Mars

White Mountain Films, Kennedy Marshall Company; distributor: Buena Vista Pictures; director, producer: George Butler; DP: Reed Smoot; producers: Frank Marshall, Scott Swofford. Release Jan. 27, 2006.

–Principal photography is complete. Post production is under way.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. Release: February 2006.

– Filming is complete. Post production is under way.

Deep Sea 3D

Imax Corporation; distributor: Imax Corporation; director, cinematographer: Howard Hall; producer: Toni Myers; co-producer: Michele Hall; executive producers: Graeme Ferguson, Brad Ball. 3D. Release: Spring 2006.

– August: Gulf of Mexico.
– September-October: British Columbia.

Storm on the Bayou (wt) (formerly *Wetlands*)

MacGillivray Freeman Films, Audubon Nature Institute; distributor: MacGillivray Freeman Films; director, producer: Greg MacGillivray; camera: Greg MacGillivray, Brad Ohlund, Jack Tankard, Ron Goodman; writers: Glen Pitre; executive producer: L. Ron Forman. Release: June 2006

– Post production has begun.
– September: A crew returned to Louisiana to film the effects of Hurricane Katrina.

Ride With Cowboys (wt)

Trinity Films; distributor: tba; director: Harry Lynch; cinematographer: Rodney Taylor; writers: Harry Lynch, Jasper Wynn; line producer: Greg Eliason; producer: Brady Dial; senior producer: Jeff Fraley. Release: Summer 2006

– Principal photography is complete. Post production has begun.

Balloon Fiesta (wt)

Immortal Classics; distributor: tba; writer, director, producer: Ted Gomillion; LF camera: Lee Parker; HD camera: Gary Marshall, Sid Findley, Russ Fink; executive producers: Stephen Komadina, Ted Gomillion. Release: 2006.

– October: Will be filming at the International Balloon Fiesta in Albuquerque, NM.

*Ant Bully**

After Lucas Nickle floods an ant colony with his squirt gun, he's magically shrunken down to insect size and sentenced to hard labor in the ruins. Animated film based on children's book by John Nickle.

Playtone Films; distributor: Warner Bros.; writer, director, producer: John A. Davis; producers: Gary Goetzman, Tom Hanks; executive producers: Keith Alcorn. 3D. Release: Aug. 4, 2006.

– Film will be converted to 15/70 3D with the IMAX DMR process.

Dinosaurs (wt)

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; DP: William Reeve; aerial DP: Carl Samson; script: Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. 3D. Release: December 2006.

– Principal photography is complete. CGI is under way.

Big Wave Hunters

Deep Water Films in association with Graphic Films; distributor: tba; director: Ryan Casey; DP: Steve Ford; co-producer: Ian Pancer; producers: Ryan Casey, Steve Ford. Release: Late 2006.

– September: Filmed big wave surfer Shane Dorian in Tahiti.
– Winter: Planning to film in Maui, Todos Santos in Mexico, and at Mavericks near San Francisco.

*The Alps: Giants of Nature** (wt)

A mountain adventure film in the tradition of *Everest*, featuring the sweeping beauty of the Alps and the story of John Harlin's attempt to climb the Eiger.

MacGillivray Freeman Films, 4iS Four Eyes AG; distributor: MacGillivray Freeman Films; director, editor: Stephen Judson; producer: Greg MacGillivray; writer: Stephen Venables; executive producer: Alexander Biner. Release: March 2007

– September: Principal photography began in Switzerland in Zermatt and on the Eiger.

*Fly Me to the Moon**

Three flies join Amstrong, Aldrin, and Collins on the Apollo 11 mission. It took a monkey to get man into space, it will take three flies to get them back.

nWave Pictures; distributor: nWave Pictures Distribution; director: Ben Stassen; writer: Domonic Paris; producers: Charlotte Huggins, Gena Gallo; executive producers: Ben Stassen, Domonic Paris. 90 minutes. 3D. Release: Spring 2007

– Voice recording is complete and animation has begun.
– Will be released as a digital 3D feature, and possibly in LF 3D as well.

Dolphins 3D (wt)

3D Entertainment, McKinney Productions; distributor: 3D Entertainment; director: Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jaquelin; executive producer: François Mantello. 3D. Release: 2007.

– October: Filming in the Pacific Ocean.

Not shooting this month:

Island of a Thousand Voices: New Guinea	Lobo Media Productions
Man-Eating Sharks	Principal Large Format
Stephen Hawking's Beyond the Horizon	Universe Partners
We The People	Inland Sea Productions
Wings Over the Wilderness	Science North

Jan '07 July '07

AntBully Dino3D BigWave Alps FlyMe IoaTV MES Dolph3D SHBTH WTP WOTW WOTGL

Deepwater Films

Filming Big Wave Hunters *in Tahiti. Top left: surfer Garrett Page. Top right: producer/DP Steve Ford. Bottom (l. to r.): associate producer Eric Akiskalian, surfer Garrett McNamara, boat captain, Steve Ford, surfer Scott Chandler, producer/director Ryan Casey.*

THE *LF EXAMINER* INDEX

September 2005

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
9/1/2005	WS3D	220,575	4,290,353	195,650	1,859,848	6,150,201	20	17	9	26
	SpaceSta	135,245	63,317,011	33,413	26,312,487	89,692,900	177	5	9	14
	AOTD	101,275	7,016,375			7,016,375	31	24		24
	Pulse	59,360	9,372,987	20,100	4,884,306	14,257,293	149	10	6	16
	AR	53,700	10,175,981	18,500	6,681,910	16,857,891	148	12	10	22
	Trex	39,559	51,954,310	80,800	39,824,017	91,801,240	355	3	9	12
	HaunCast	37,445	11,110,314	11,750	18,429,592	29,539,906	236	3	5	8
	Bugs	24,698	16,370,472	67,675	9,237,032	25,607,504	130	7	20	27
	GOTA	18,037	16,995,782		5,396,531	22,392,313	125	2		2
	AlienAdv	4,400	4,924,416	11,750	14,967,655	19,892,071	315	2	7	9
	E3D	2,475	7,110,705	9,250	32,729,861	39,840,566	340	1	7	8
	YBS	835	6,751,038			6,751,038	88	1		1
	Galapago	178	15,168,678	10,249	7,571,918	22,740,596	303	1	3	4
9/8/2005	WS3D	185,320	4,475,673	190,500	2,086,348	6,562,021	21	17	9	26
	SpaceSta	94,170	63,389,333	35,662	26,348,149	89,771,253	178	7	10	17
	AOTD	86,667	7,103,042			7,103,042	32	25		25
	Pulse	63,250	9,436,237	21,700	4,906,006	14,342,243	150	10	6	16
	AR	56,370	10,232,351	19,530	6,701,440	16,933,791	149	12	10	22
	HaunCast	40,250	11,150,564	12,000	18,441,592	29,592,156	237	3	5	8
	Trex	24,582	51,976,508	41,177	39,865,194	91,849,660	356	2	9	11
	Bugs	22,438	16,392,910	71,051	9,304,218	25,697,128	131	7	20	27
	GOTA	20,611	17,016,393		5,396,531	22,412,924	126	2		2
	AlienAdv	4,325	4,928,741	11,900	14,797,555	19,726,296	316	2	7	9
	E3D	2,800	7,113,505	9,305	32,739,166	39,852,671	341	1	7	8
	YBS	561	6,751,389			6,751,389	89	1		1
	Galapago	87	15,168,765	6,478	7,578,396	22,747,161	304	1	3	4
9/15/2005	WS3D	125,520	4,601,193	105,800	2,192,148	6,793,341	22	17	11	28
	SpaceSta	76,062	63,465,396	24,699	26,372,848	89,882,334	179	7	8	15
	AR	62,840	10,295,191	25,700	6,727,140	17,022,331	150	12	10	22
	Pulse	55,630	9,491,867	18,400	4,924,406	14,416,273	151	9	6	15
	AOTD	50,239	7,153,281			7,153,281	33	24		24
	HaunCast	41,500	11,192,064	13,250	18,454,842	29,646,906	238	3	5	8
	Trex	18,877	52,004,792	11,881	39,877,075	91,887,021	357	2	8	10
	GOTA	14,532	17,030,925		5,396,531	22,427,456	127	2		2
	AlienAdv	4,000	4,932,741	11,250	14,990,805	19,923,546	317	2	7	9
	E3D	2,950	7,116,455	9,200	32,748,366	39,864,821	342	1	7	8
9/22/2005	WS3D	115,450	4,716,643	135,527	2,327,675	7,044,318	23	17	12	29
	SpaceSta	107,190	63,582,462	24,237	26,397,085	90,006,566	180	9	8	17
	AOTD	62,120	7,215,401			7,215,401	34	24		24
	AR	47,120	10,342,311	21,400	6,748,540	17,090,851	151	12	10	22
	Pulse	41,890	9,533,757	17,050	4,941,456	14,475,213	152	9	6	15
	HaunCast	38,500	11,230,564	12,500	18,467,342	29,697,906	239	3	5	8
	Trex	11,802	52,016,593	68,076	39,945,151	91,963,406	358	1	7	8
	GOTA	8,617	17,039,542		5,396,531	22,436,073	128	2		2
	AlienAdv	3,900	4,936,641	10,500	15,001,305	19,937,946	318	2	7	9
	E3D	2,700	7,119,155	8,000	32,756,366	39,875,521	343	1	7	8
	Galapago	876	15,169,641	7,372	7,585,768	22,755,409	306	1	3	4

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
9/29/2005	MagDes	701,658	701,658	105,587	105,587	1,238,243	1	82	5	87
	WS3D	116,447	4,833,190	150,465	2,478,140	7,311,330	24	17	12	29
	AR	42,860	10,385,171	18,700	6,767,240	17,152,411	152	0	10	22
	HaunCast	40,100	11,270,664	13,755	18,481,097	29,751,761	240	3	5	8
	Pulse	37,280	9,571,037	16,320	4,957,776	14,528,813	153	9	6	15
	AOTD	36,692	7,252,093			7,252,093	35	18		18
	SpaceSta	36,653	63,619,115	15,793	26,412,878	90,038,226	181	5	6	11
	Bugs	19,367	16,444,523	62,220	9,490,202	25,934,725	134	6	19	25
	AlienAdv	3,750	4,940,391	10,776	15,012,081	19,952,472	319	2	7	9
	E3D	2,675	7,121,830	7,775	32,764,141	39,885,971	344	1	7	8
	Trex	1,662	52,021,426	37,814	39,982,965	92,004,661	359	1	9	10
	GOTA	611	17,040,153		5,396,531	22,436,684	129	1		1
	Galapago	10	15,169,651	3,606	7,589,374	22,759,025	307	1	3	4

*(from **GSTA** on page 9)*

appeared dire at the Mid-Winter Meeting in Virginia Beach, an audit shows that the organization's finances are sound. The 2004 conference in Montreal had been expected to generate higher revenues, but a combination of low registration, high expenses, unpaid sponsorship commitments, and poor decisions by the former executive director resulted in less revenue than expected. The deficit for fiscal 2004 was $180,000.

The 2005 conference, in contrast, yielded higher attendance and sponsorship income than expected, and netted the GSTA $240,000, putting it in the black for the year by about $40,000–$50,000, King said. He stressed that the audit had found no hint of impropriety in any of the financial problems of the previous two years.

Awards Presentation

At the awards dinner on the closing night, the association honored special achievements in marketing and filmmaking, Imax Corporation presented two awards of its own, and the industry recognized **Kunihiko Fujimoto**, the first IMAX projectionist.

Fujimoto operated the prototype projector at the world's first IMAX theater at Osaka's Expo '70. He showed the first 15/70 film, ***Tiger Child***, for the run of the expo, later ran IMAX projectors at several other expos and theaters in Japan and elsewhere, and in 1994 joined the staff of Osaka's **Suntory Museum**, where he is now chief projectionist. He gratefully accepted the GSTA's special award, saying, through a translator, "Today this special award is given to me, Fujimoto, with no particular talent, which really is my great honor. People of the company called Imax and the company called Suntory have always treated me warmly, and this fact will definitely stay in my heart forever."

Imax's **Rob Lister** announced that the sixth film to be inducted into Imax's Hall of Fame was ***Fires of Kuwait***, directed by **David Douglas** and produced by **Sally Dundas**. **David Keighley** announced a new award from Imax Corp. — Best Booth — to recognize excellence in giant-screen projection. A statuette and cash prize will be presented annually to the winning theater's lead projectionist and shared with the projection staff. The winner of the first Best Booth Award was **Ron Bartsch** of **The Henry Ford**, in Dearborn, MI.

The winners of the GSTA's marketing and film awards were:

Best Film Launch by a Theater: **Ontario Science Center**, for ***Forces of Nature***.

Best Marketing Campaign by a Distributor: tie: Imax Corp. and **Warner Bros**. for *The Polar Express*; MacGillivray Freeman Films for *Mystery of the Nile*.

Big Idea award: **Celebration Cinema**, Michigan, for the launch of *The Polar Express*; and **Gateway IMAX Theater**, Durban, South Africa, for the launch of ***Straight Up!***

Best Film for Lifelong Learning: *Forces of Nature*.

Special Achievement in Film: **Greg MacGillivray** and **Jordi Llompart** for *Mystery of the Nile*.

Best Sound: *Mystery of the Nile*.

Best Cinematography: *Mystery of the Nile*.

Best Film produced non-exclusively for Giant Screen Theaters: ***Harry Potter and the Prisoner of Azkaban***.

Best Film produced exclusively for Giant Screen Theaters: *Forces of Nature*.

Future conferences

The next LF industry conference, the first of the new association, is being organized by the unification committee and **Jeannie Moore**, executive director of the LFCA, and will be held in Los Angeles, March 29–31. With a theme of "Transitions," it will include new film screenings, Films in Production and Films in Development sessions, a keynote speech, panel discussions, and a table-top trade show.

The fall meeting will be held at **Moody Gardens** in Galveston, TX, during the week of Sept. 15. The specific dates and program schedule will be announced.

The GSTA planned to hold its fall 2007 conference in Vancouver, BC, Canada, and has signed a contract with a hotel and begun discussions with two LF theaters in the city, but the final decision about its status will be made by the new association.

Conference coverage, including reports on several panel discussions and the technical session, will continue in the November issue of LF Examiner.

*(from **SHORTS** on page 28)*

ment of digital 3D theaters, to fully utilize the potential of 3D cinema, you must design and produce a film differently than you would a 2D film. It's a different medium. It involves more than just adding depth and perspective to a 2D image."

Stassen and producer **Charlotte Huggins** expect "hundreds, maybe thousands, of digital theaters in North America capable of showing 3D" by the time the film is completed in 2007.

The story, written by **Domonic Paris**, is a comedy about three young flies who stow away on the Apollo 11 spacecraft on its first moon landing voyage.

Zion Canyon re-released

Zion Canyon: Treasure of the Gods has been edited and re-released for general audiences by **Big Films, Inc.**, of Montreal. The 1994 film, directed by **Kieth Merrill** and photographed by **Reed Smoot**, was made as a destination film for the **Zion Canyon Giant Screen Theater** in Springdale, UT, and has been showing there since it opened.

The changes made by Big Films remove a few overt religious references from the original that may have been objectionable to some theaters and audiences. Otherwise, the film, which examines the scenery and history of the region, is unchanged. It runs 35 minutes, and is available in 8/70, 10/70, and 15/70 with English and Spanish language soundtracks. For more information, visit www.bigfilms.ca.

Lorimore speaks at Academy

LF producer **Alec Lorimore**, formerly with **MacGillivray Freeman Films**, spoke in the **Academy of Motion Picture Arts and Sciences'** Oscar Docs series on Oct. 17. The topic of the session was nature documentaries and included presentations by Paul Kenworthy and Roy Disney. The talk was held at the Academy's Linwood Dunn Theater in Los Angeles.

Surfari in development

Imax Corporation announced at the 2005 GSTA conference in Boston that it has begun development of ***Surfari***, the "first IMAX 3D film to profile the thrilling and globally popular sport of surfing." The film will be written and produced by **Sam George**, filmmaker and editor of *Surfer* magazine, and co-produced by **Paul Taublieb**, chief consultant to ESPN on the creation of the X Games. Both men are accomplished surfing veterans. The film is set for release in 2007.

Another Everglades film

Super 70 Entertainment says that it has been in "a continuously active state of production" on an LF film about the Everglades that it first announced in 1999. More than one hour of 70mm film and hours of 35mm and video footage of the wetlands preserve have been captured over the years by Emmy-winning cinematographer and producer **Jeff Simon**. **Hans Kummer** of **Wild Child Entertainment** is producing.

The team most recently filmed in the Ten Thousand Islands region of the Florida swamp during the wet season, and plans to capture seasonal transitions in the coming dry season. The producers are working with several noted experts, including bio-geographer **Alan Ternes**, ecologist and author **Thomas Lodge**, and still photographer **Clyde Butcher**.

Two other LF films about the Everglades were announced earlier this year. (*See The Biz, LFX, September 2005.*)

Glasgow tower closed again

The 400-foot (120-meter) rotating observation tower at the **Glasgow Science Center** has been closed again, the sixth such closing in its troubled five-year history. According to local press reports, no specific reasons beyond "technical issues" were given for the closing, which is described as "indefinite."

The tower had just reopened in June after having been closed for repairs since an incident in January in which ten people were trapped in its elevator (*see Shorts, LFX, February 2005*). Shortly after the tower's official opening in 2001, and again in late 2003, the bearing that allows it to rotate failed, causing closures of several months each.

The £10 million (US$17.5 million) tower is the tallest freestanding structure in Scotland.

LF Theater Inventory, Oct. 2005

As of October 1, 2005

By Manufacturer

Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		2	1		3		**6**
GOTO		21					**21**
IMAX	2	38	44	5	162	1	**252**
IWRK		21	7		22	1	**51**
KINO		2	2		5		**9**
MEGA	1	3	5	1	16		**26**
Other		7	9		4		**20**
Total	**3**	**94**	**68**	**6**	**212**	**2**	**385**

By Format and Operator Type

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

		C	CM	CT	I	Total
Africa	8/70				1	**1**
	15/70		2			**2**
	Total		**2**		**1**	**3**
Asia/Pac	8/70	5		6	21	**32**
	10/70			2	19	**21**
	15/70	10	6	2	23	**41**
	Total	**15**	**6**	**10**	**63**	**94**
Europe	8/70	3	5	5	10	**23**
	15/70	15	13	5	12	**45**
	Total	**18**	**18**	**10**	**22**	**68**
Middle East	8/70		1			**1**
	15/70		4		1	**5**
	Total		**5**		**1**	**6**
North America	8/70	7	8	1	27	**43**
	15/70	27	49	4	89	**169**
	Total	**34**	**57**	**5**	**116**	**212**
South America	8/70				1	**1**
	15/70				1	**1**
	Total				**2**	**2**
World	8/70	15	14	12	60	**101**
	10/70			2	19	**21**
	15/70	51	75	11	126	**263**
	Total	**66**	**89**	**25**	**205**	**385**

Bookings: October 2005 by Film

657 bookings of 92 films in 266 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close
ABVI	**Furukawa**	**5/28/05**	**11/27/05**
	Osaka Sun	**9/1/05**	**11/18/05**
	Saitama Omi	**6/4/05**	**11/23/05**
AEK	Davenport	8/5/05	1/12/06
	Kitakyushu	10/1/05	10/30/05
Africa	**Durban**	**9/24/05**	**6/2/06**
	Menlyn	6/16/05	12/31/05
	Nuremberg	12/15/01	12/05
	Toronto OP	6/1/05	12/31/05
AIA3D	**Apple Valley Imx**	**10/7/05**	
	Bristol	4/22/05	10/22/05
	Kuwait City	2/19/05	2/18/06
	Quebec	6/8/05	1/12/06
AIWC	Lucerne	9/16/05	11/30/05
	Tijuana	7/1/05	1/31/06
	Victoria	9/13/05	3/31/06
AJ	Sioux Falls	10/8/05	1/27/06
Alamo	San Antonio 2D		
Alaska	Berlin Disc	8/23/04	
	Nuremberg	1/1/04	12/31/05
	Sioux Falls	**5/28/05**	**10/7/05**
	Vancouver Imx	5/6/05	10/6/05
ALBT	Barcelona	11/27/03	
	Karlshamn	2/1/05	2/28/06
	Louisville SC	10/1/05	5/31/06
	Speyer Imax	9/18/03	
	Sydney WBS	3/6/03	12/31/05
	Toronto OP	6/1/05	12/31/05
AlienAdv	Glasgow	3/1/05	12/31/05
	London BFI	7/23/05	11/30/05
Amazon	Barcelona	7/1/05	6/30/06
	Charleston SC	9/14/05	9/13/06
	Nuremberg	11/4/04	11/3/05
AOTD	Boston NEA	1/28/05	1/06
	Pittsburgh Cmk	7/14/05	12/05
	San Antonio 3D	1/28/05	1/06
Apollo13	Hutchinson	2/1/05	1/31/06
AR	Barcelona	3/3/05	3/3/06
	Birmingham AL	9/3/05	
	Chantilly	12/15/03	12/31/05
	Davenport	7/1/05	11/24/05
	Duluth	10/1/05	12/31/05
	Jackson MS	4/1/05	10/1/05
	Karlshamn	9/1/04	6/06
	Killeen	**5/1/05**	**1/31/06**
	Leon Exp	6/1/05	1/1/06
	Madrid	3/3/05	3/3/06
	Monterrey Cin	10/22/05	4/30/06
	Omaha Zoo	9/1/05	2/28/06
	Sudbury	5/2/05	1/15/06
	Valencia Spn	9/15/04	11/14/05
BB	Spokane	8/05	10/05
Bears	Stockholm	12/3/04	12/3/05
Beavers	Houston MNS	6/1/05	5/31/06
	London ONT	4/1/05	3/31/06
	New York AMNH	4/15/05	
	Shanghai Dome	**10/1/05**	**9/10/06**
Bugs	**Albany GA**	**12/3/04**	**6/30/06**
	Amneville	5/1/04	11/1/05
	Baltimore	5/27/05	6/23/06
	Berlin CS	4/8/04	12/1/05
	Berlin Disc	10/18/03	11/1/05
	Bristol	3/18/03	3/06
	Calgary SC	**9/12/05**	**9/1/06**
	Edmonton Ody	**6/24/05**	**10/31/05**
	Galveston	5/23/03	5/23/06
	Glasgow	9/26/03	4/06
	Grand Rapids Cel	**4/9/04**	**6/1/06**
	Kofu	**7/16/05**	**1/9/06**
	Kuwait City	6/16/04	12/1/05
	Los Angeles CSC	**3/23/04**	**6/1/06**
	Manchester UCI	5/20/05	10/20/05
	Mobile	**9/28/05**	**3/28/06**
	Moscow	**9/30/04**	**9/30/06**
	New Orleans	3/12/03	3/06
	Nuremberg	11/1/03	11/30/05
	Oulu	5/1/05	5/1/06
	Prague CC	**4/15/05**	**12/1/05**
	Regina	**4/1/05**	**12/1/05**
	Saint Louis SC	**9/30/05**	**1/30/06**
	San Diego NHM	5/28/05	1/3/06
	Seattle PSC 2	12/27/03	12/1/05
	Sendai CSC	**9/4/05**	**11/20/05**
	Tampa Reg	**9/30/05**	**5/20/06**
	Tijuana	**10/15/05**	**10/23/05**
	Washington NMNH	3/14/03	3/06
CATCF	Glasgow	7/15/05	10/05
	Raleigh Exp	7/15/05	10/05
	Sudbury	10/1/05	12/31/05
CM	Birmingham AL	5/14/05	11/23/05
CRA	Laie	1/26/05	1/06
	Las Palmas	12/1/04	11/30/05
	Lucerne	9/16/05	9/15/06
	Mobile	5/1/05	4/30/06
	Paris Geo	2/4/05	2/3/06
	Raleigh Exp	5/5/05	1/10/06
	Stockholm	**9/16/05**	**11/24/05**
	Victoria	6/17/05	6/16/06
	Yellowstone	6/1/05	11/1/05
CV	Vancouver SW	7/1/05	10/15/05
Cyberwor	**Cedar Rapids**	**9/16/05**	**11/24/05**
	Paris Gau	9/1/05	3/1/06
	Poitiers Imax 3D	2/1/01	1/06
	Prague CC	**9/9/05**	**9/8/06**
	Shanghai 3D	5/1/05	4/30/06
DIS	Dallas SP	9/23/05	2/11/06
	London ONT	**4/15/05**	**11/30/05**
Dolphins	Hyderabad	8/15/05	8/14/06
E3D	Glasgow	6/25/04	12/31/05
	Moscow	7/1/05	6/30/06
EMSH	Castle Rock	3/92	
Everest	Ankara TT	12/31/04	12/30/05
	Dearborn	1/2/05	1/1/06
	Malaga Yel	4/29/05	4/28/06
	Taipei WVC	11/19/04	11/18/05
	Victoria	3/4/05	10/10/05
Extreme	Berlin Disc	5/2/00	12/05
FightPil	Alamogordo	10/1/05	8/1/06
	Albuquerque	9/5/05	3/5/06
	Atlantic City	1/19/05	10/1/05
	Austin	**5/21/05**	
	Baltimore	7/8/05	5/31/06
	Boston MOS	**9/8/05**	**3/8/06**
	Chantilly	**12/10/04**	**12/10/06**
	Charlotte	**5/15/05**	**11/17/05**
	Corpus Christi	2/3/05	2/3/06
	Davenport	5/21/05	11/20/05
	Dayton	**12/3/04**	**12/3/06**
	Hampton	12/10/04	12/10/05
	Harrisburg	**4/30/05**	**11/17/05**
	Hastings	6/1/05	2/1/06
	Huntsville	3/11/05	2/11/06
	Hutchinson	5/20/05	2/28/06
	Little Rock	6/30/05	2/28/06
	Lubbock	5/21/05	10/15/05
	Memphis Pink	6/25/05	11/11/05
	Myrtle Beach	3/1/05	3/1/06
	Oklahoma City	**10/21/05**	**3/20/06**
	Pensacola	**6/3/05**	**5/1/06**
	Regina	6/15/05	12/15/05
	Saint Augustine	**5/21/05**	**11/10/05**
	Saint Louis SC	3/11/05	3/11/06
	Salt Lake City CP	5/20/05	11/20/05
	San Diego RHF	**7/1/05**	**11/18/05**
	Seattle PSC 1	12/26/04	12/26/05
	Shreveport	**3/12/05**	**11/15/05**
	Singapore SC	**9/3/05**	**3/3/06**
	Spokane	**4/29/05**	**4/28/06**
	Sydney WBS	**8/12/05**	**1/1/06**
	Taipei MCRC	1/1/05	1/1/06
	Washington NASM	3/11/05	3/11/06
Flyers	Warner Robins	7/92	
FOK	Kuwait City	4/17/00	4/06
FON	Albany GA	9/1/05	2/28/06
	Appleton	7/15/05	11/30/05
	Baltimore	11/5/04	6/30/06
	Barcelona	7/22/05	1/30/06
	Berlin Disc	9/1/05	8/31/06
	Birmingham AL	**1/1/05**	**11/30/05**
	Boston MOS	5/28/04	
	Branson	5/23/05	4/30/06
	Calgary SC	3/20/05	2/20/06
	Cedar Rapids	5/1/05	10/31/05
	Charlotte	2/11/05	6/30/06
	Cincinnati MC	10/2/04	6/30/06
	Copenhagen	**9/27/04**	**11/30/05**
	Detroit SC	4/30/05	12/31/05
	Durban	4/1/05	12/31/05
	Dwingeloo	6/1/05	5/30/06
	Edmonton Ody	7/1/04	
	Fort Lauderdale	**9/13/04**	**12/31/05**
	Fort Worth	5/28/04	5/30/06
	Hague	2/1/05	1/31/06
	Hastings	3/7/05	12/31/05
	Houston MNS	**3/6/05**	**5/26/06**
	Hutchinson	**2/2/05**	**5/31/06**
	Indianapolis Imx	3/18/05	2/28/06
	Louisville SC	6/1/05	1/15/06
	Lucerne	2/15/05	1/30/06
	Melbourne MV	2/15/05	6/30/06
	Mobile	5/1/05	11/30/05
	Oakland	1/7/05	7/30/06
	Oklahoma City	3/11/05	10/20/05
	Paris Geo	4/13/05	4/13/06
	Phoenix ASC	11/15/04	12/31/05
	Richmond SMV	9/18/04	6/30/06
	Rochester MSC	4/1/05	6/15/06
	Saint Louis SC	9/17/04	12/31/05
	San Jose CA	7/15/04	7/31/06
	Spokane	8/20/04	12/31/05
	Stockholm	**11/26/04**	**2/20/06**
	Sydney WBS	**9/25/04**	**9/26/06**
	Taichung ST	1/20/05	1/10/06
	Taipei AM	1/1/05	12/30/05
	Tijuana	10/1/05	3/31/06
	Tokorozawa	**10/1/05**	**11/30/06**
	Toronto OSC	6/4/04	
	West Nyack Imx	8/15/05	11/30/05

Film	Theater	Open	Close
Galapago	Ahmedabad	4/1/05	3/31/06
	Guayaquil	11/15/03	11/15/05
	New York AMNH	**10/17/05**	**2/17/06**
	Prague CC	2/10/05	2/9/06
	San Antonio 3D	8/15/05	11/15/05
	Taipei MCRC	7/1/05	6/30/06
GC	Appleton	8/19/05	12/31/05
	Atlanta FMNH	10/1/05	4/1/06
	Berlin Disc	10/1/04	12/31/05
	Bradford	11/12/04	12/31/05
	Dhaka	9/26/05	9/25/06
	Grand Canyon	11/1/99	12/05
	Harbin	1/1/05	12/31/05
	Houston MNS	6/1/05	9/30/06
	Lucerne	5/1/05	8/31/06
	Menlyn	9/16/05	9/15/06
	Nanchang	**3/1/04**	**11/15/05**
	Nuremberg	12/1/02	12/31/05
	Penrith	7/16/05	7/15/06
	Speyer Imax	1/1/04	12/31/05
	Stockholm	3/1/04	12/31/05
	Valencia Spn	4/16/04	2/2/06
GF	**Sudbury**	**3/1/03**	**3/31/07**
GN	Saint Félicien	4/05	12/05
HaunCast	Atlantic City	9/30/05	11/30/05
	Galveston	3/1/04	11/6/05
	Gurnee	10/1/05	11/30/05
	Kuala Lumpur Di	5/19/05	6/20/06
	London BFI	12/1/01	12/05
	Melbourne MV	9/13/01	12/05
	Sydney WBS	9/20/01	12/05
	Vienna LFC	3/26/04	12/31/05
HB	Philadelphia	10/1/05	4/30/06
	Stockholm	11/30/01	12/05
	Vancouver SW	10/22/04	10/21/05
HCBTD	San Simeon	8/17/96	
HH	Berlin Disc	4/1/02	
IOTS	Dallas SP	5/28/05	10/23/05
	Kansas City Zoo	6/18/05	11/23/05
	Norwalk	10/7/05	
ITD	Ankara TT	11/15/04	11/14/05
	Bratislava	4/7/05	3/14/07
	Kuala Lumpur Di	**10/27/05**	
	Poznan CC	6/1/05	5/31/06
	Salt Lake City CP	7/1/05	6/30/06
JGWC	Winnipeg Imx	7/1/05	12/1/05
JIAC	Baton Rouge	9/1/05	2/28/06
	Pitea	3/1/05	8/31/06
Kilimanj	Hong Kong	8/1/05	1/31/06
	Nuremberg	4/1/04	12/31/05
L&C	Alamogordo	7/1/05	12/31/05
	Appleton	3/12/05	6/30/06
	Baton Rouge	1/1/05	6/30/06
	Boston MOS	9/28/02	6/30/06
	Branson	5/3/02	4/30/06
	Cincinnati MC	10/1/03	10/31/05
	Copenhagen	9/1/05	6/30/06
	Corpus Christi	1/1/03	12/31/05
	Dearborn	9/1/04	8/31/06
	Denver MNS	5/1/05	10/30/05
	Fort Lauderdale	9/26/04	6/30/06
	Fort Worth	9/1/03	6/30/06
	Garden City	9/1/04	12/31/05
	Grand Rapids Cel	**2/1/05**	**6/30/06**
	Hastings	12/1/03	
	Houston MNS	6/5/05	12/31/06
	Indianapolis Imx	9/1/03	12/31/05
	Myrtle Beach	6/1/04	5/31/06
	Norwalk	1/17/03	
	Omaha Zoo	12/1/03	12/31/05
	Portland	8/16/02	8/06
	Raleigh Exp	1/15/05	5/30/06
	Saint Augustine	**9/4/04**	**1/31/06**
	Saint Louis Arch	5/29/04	
	Saint Paul	10/7/03	6/30/06
	San Antonio 2D	8/18/05	1/31/06
	San Diego RHF	8/2/02	9/06
	San Jose CA	10/1/03	10/31/05
	Shreveport	9/7/04	6/30/06
	Sioux Falls	10/1/04	5/31/06
	Spokane	1/1/05	10/30/05
	Syracuse	12/1/04	11/30/05
	Tulsa Cmk	4/22/05	4/22/06
	Yellowstone	6/15/02	12/31/05
	Zion	4/30/05	10/30/05
LOLL	Loch Lomond	7/24/02	
LS	Appleton	10/15/05	2/15/06
	Athens Eug	11/27/04	11/26/05
	Des Moines	5/14/05	2/20/06
	Lehi	2/21/05	12/31/05
	New York AMNH	7/1/05	10/16/05
	Parker	3/1/05	2/28/06
M3Dcc	Pitea	10/15/04	10/31/05
	Stockholm	2/18/05	1/31/06
MagDes	**Amsterdam PN**	**10/6/05**	**11/22/05**
	Apple Valley Imx	9/23/05	11/13/05
	Atlantic City	9/23/05	11/13/05
	Austin	9/23/05	3/22/06
	Boise Reg	9/23/05	11/13/05
	Boston NEA	9/23/05	11/13/05
	Bradford	9/23/05	9/22/06
	Buffalo Reg	9/23/05	11/13/05
	Buford Reg	9/23/05	11/13/05
	Calgary FP	**9/23/05**	**11/13/05**
	Cathedral City	9/23/05	11/13/05
	Charleston SC	9/23/05	12/31/06
	Chicago Imx	9/23/05	11/13/05
	Chicago MSI	9/23/05	3/22/06
	Cincinnati MC	**9/23/05**	**3/3/06**
	Cincinnati NA	9/23/05	11/13/05
	Col Springs Cmk	9/23/05	11/13/05
	Columbus AMC	9/23/05	11/13/05
	Dallas Cmk	9/23/05	11/13/05
	Daytona Beach	9/23/05	12/05
	Dearborn	9/23/05	11/13/05
	Denver CC Reg	9/23/05	11/13/05
	Detroit AMC	9/23/05	11/13/05
	Detroit SC	9/23/05	5/15/06
	Dublin Reg	9/23/05	11/13/05
	Edmonton FP	**9/23/05**	**11/13/05**
	Evansville Sho	9/23/05	11/13/05
	Fort Lauderdale	9/23/05	12/31/06
	Garden City	9/23/05	3/22/06
	Grand Rapids Cel	9/23/05	11/13/05
	Halifax	9/23/05	11/13/05
	Hampton	9/23/05	11/13/05
	Hartford NA	9/23/05	11/13/05
	Houston Reg	9/23/05	11/13/05
	Hull	9/23/05	3/31/06
	Hutchinson	9/23/05	3/22/06
	Indianapolis Imx	9/23/05	3/22/06
	Irvine Reg	9/23/05	11/13/05
	Kansas City AMC	**9/23/05**	**11/13/05**
	King of Prussia Reg	9/23/05	11/13/05
	KSC 2	**9/23/05**	
	Langley FP	**9/23/05**	**11/13/05**
	Lansing Cel	9/23/05	11/13/05
	Las Vegas Bre	**9/23/05**	**11/13/05**
	Lincolnshire Reg	9/23/05	11/13/05
	London BFI	9/23/05	9/22/06
	London SM	**9/23/05**	**9/22/06**
	Los Angeles CSC	9/23/05	6/22/06
	Los Angeles Loe	9/23/05	11/13/05
	Los Angeles NA	9/23/05	11/13/05
	Louisville NA	9/23/05	11/13/05
	Manchester UCI	**9/23/05**	**11/13/05**
	Melbourne MV	10/20/05	
	Mexico City Cin	**10/14/05**	**11/17/05**
	Mississauga FP	**9/23/05**	**11/13/05**
	Montreal FP	**9/23/05**	**11/13/05**
	Nashville Reg	9/23/05	11/13/05
	Natick JF	9/23/05	11/13/05
	New Rochelle Reg	9/23/05	11/13/05
	New York Loe	**9/23/05**	**11/13/05**
	Ontario Reg	9/23/05	11/13/05
	Paris Gau	**9/28/05**	**11/29/05**
	Philadelphia	9/23/05	3/22/06
	Phoenix AMC	9/23/05	11/13/05
	Pittsburgh Cmk	9/23/05	11/13/05
	Pittsburgh CSC	9/23/05	
	Portland	9/23/05	3/22/06
	Providence Imx	9/23/05	3/22/06
	Quebec	9/23/05	3/22/06
	Raleigh Exp	9/23/05	6/30/06
	Reading JF	9/23/05	11/13/05
	Richmond FP	**9/23/05**	**11/13/05**
	Rochester Cmk	9/23/05	11/11/05
	Sacramento Imx	9/23/05	3/22/06
	Salt Lake City CP	9/23/05	3/22/06
	San Francisco Loe	**9/23/05**	**11/13/05**
	San Jose CA	9/23/05	11/13/05
	Sandy	9/23/05	11/13/05
	Seattle PSC 2	9/23/05	11/13/05
	Spokane	9/23/05	11/13/05
	Sydney WBS	10/20/05	
	Tampa Reg	9/23/05	11/13/05
	Tempe Imx	9/23/05	3/22/06
	Toronto FP	**9/23/05**	**11/13/05**
	Tulsa Cmk	9/23/05	11/13/05
	Valencia Reg	9/23/05	11/13/05
	Vancouver Imx	9/23/05	3/22/06
	Vaughan FP	**9/23/05**	**11/13/05**
	Washington NASM	9/23/05	
	West Nyack Imx	9/23/05	11/13/05
	White Plains NA	9/23/05	11/13/05
	Woodridge Cmk	9/23/05	11/13/05
MJTTM	Pitea	3/31/05	10/15/05
MOE	**Atlantic City**	**9/23/05**	**6/30/06**
	Barcelona	5/1/03	12/31/05
	Berlin Disc	10/1/04	12/31/05
	Boston MOS	6/16/01	
	Bradford	4/1/03	
	Chicago Imx	8/28/05	11/18/05
	Cincinnati MC	5/1/03	12/31/05
	Cocoa	4/16/03	12/31/05
	Copenhagen	6/1/03	12/31/05
	Dwingeloo	5/15/04	5/30/06
	Fort Lauderdale	5/25/02	12/05
	Fort Worth	9/7/04	3/6/07
	Hague	10/14/04	12/31/05
	Hampton	**8/1/05**	**7/31/06**
	Kuala Lumpur Di	12/3/04	11/30/05
	Langley FP	5/1/04	
	London BFI	4/1/02	1/30/06
	Madrid	5/1/03	12/31/05
	Malta	4/15/03	
	Manchester UCI	7/1/02	6/06
	Melbourne MV	3/1/05	12/31/05
	Norwalk	3/11/00	12/05
	Nuremberg	1/3/03	12/31/05
	Portland	11/2/01	6/06
	Rochester Cmk	9/1/05	11/30/05
	Sacramento Imx	1/1/03	12/31/05
	San Diego RHF	11/1/01	9/06
	Sioux Falls	12/1/03	5/31/06
	Speyer Imax	2/1/01	12/05
	Sydney WBS	10/1/02	12/05
	Toronto OP	7/1/04	12/31/05
	Winnipeg Imx	8/1/05	6/30/06
MOF	Pensacola	11/8/96	
MOTM	Mobile	12/04	1/06
MOTN	Atlanta FMNH	7/30/05	4/30/06
	Barcelona	3/2/05	3/1/06
	Branson	3/18/05	12/31/05
	Cathedral City	3/11/05	12/31/05
	Cedar Rapids	3/1/05	12/31/05
	Copenhagen	5/15/05	1/30/06
	Fort Worth	3/4/05	12/31/05
	Hague	4/25/05	1/30/06
	Harrisburg	9/10/05	9/9/06
	Houston MNS	10/1/05	9/30/06

Film	Theater	Open	Close
	Hull	4/1/05	1/30/06
	Kansas City Zoo	4/16/05	1/30/06
	Lucerne	5/26/05	1/30/06
	Madrid	3/3/05	3/2/06
	Memphis Pink	3/5/05	11/11/05
	Milwaukee	3/4/05	12/31/05
	Montreal SC	4/8/05	1/30/06
	Norwalk	4/15/05	1/30/06
	Oklahoma City	**6/10/05**	**3/06**
	Oviedo Yel	5/27/05	
	Pittsburgh CSC	6/10/05	1/30/06
	Portland	3/3/05	12/31/05
	Saint Augustine	5/5/05	1/30/06
	Saint Louis SC	10/10/05	7/10/06
	Saint Paul	10/10/05	7/10/06
	San Diego RHF	2/18/05	11/05
	San Jose CA	4/15/05	1/30/06
	Singapore SC	4/1/05	1/30/06
	Speyer IMAX	4/15/05	1/30/06
	Spokane	2/17/05	2/06
	Stockholm	5/1/05	1/30/06
	Sudbury	9/30/05	6/30/06
	Syracuse	5/7/05	1/30/06
	Tempe Imx	3/11/05	12/31/05
	Toronto OSC	10/10/05	7/10/06
	Valencia Spn	2/3/05	2/2/06
	Vancouver SW	3/15/05	12/31/05
	Vienna LFC	3/25/05	12/31/05
MysticInd	Bradford	2/21/05	11/30/05
	Bristol	10/1/05	12/31/05
	Denver CC Reg	9/23/05	6/15/06
	Des Moines	10/10/05	10/31/05
	Edmonton Ody	10/1/05	4/1/06
	Orlando SC	**9/23/05**	**2/28/06**
	San Diego RHF	**10/14/05**	**2/28/06**
NASCAR	Atlantic City	10/15/04	10/14/05
	Cleveland	9/30/05	1/6/06
	Daytona Beach	4/04	
	Des Moines	7/1/05	12/31/05
	Garden City	6/13/05	9/06
	Guayaquil	10/28/05	4/27/06
	Gurnee	4/23/05	10/30/05
	Hull	7/1/05	12/31/05
	Lucerne	1/28/05	1/29/06
	Malaga Yel	7/22/05	5/14/06
	Milwaukee	6/3/05	1/1/06
	Monterrey Cin	4/22/05	10/22/05
	Pittsburgh Cmk	7/14/05	12/05
	Syracuse	7/30/05	12/23/05
Niagara	Jakarta	11/16/04	11/15/05
	Lucknow	7/1/05	6/30/06
	Niagara	7/1/86	
OnGuard	Singapore DC	2/13/99	
OO	**Jackson MS**	**10/23/05**	**11/15/06**
	Rochester MSC	10/18/05	6/30/06
	San Diego NHM	3/31/01	12/05
	Tijuana	10/18/01	12/31/05
OW3D	Berlin CS	6/5/03	12/31/05
	Berlin Disc	6/12/03	12/31/05
	Bratislava	8/1/03	12/31/05
	Eilat Epic	4/4/04	12/31/05
	Galveston	3/1/03	12/31/05
	Malta	3/23/05	12/31/05
	Melbourne MV	2/1/04	12/31/05
	Moscow	10/9/04	12/31/05
	New Orleans	1/1/04	12/31/05
	San Antonio 3D	10/15/03	10/15/05
	Sydney WBS	7/1/04	12/31/05
	Vienna LFC	7/1/05	12/31/05
	West Nyack Imx	6/5/05	12/31/05
	Woodridge Cmk	7/1/05	12/31/05
Ozarks	Branson	1/93	12/05
Pulse	Austin	7/23/05	11/23/05
	Charleston WV	7/30/05	1/28/06
	Killeen	**8/1/05**	**10/31/05**
	Tampa MOSI	5/22/05	12/31/05
	Vantaa	2/15/05	2/15/06
Rheged	Penrith	7/1/00	
Roar	Columbus COSI	5/21/05	12/31/05
	Edmonton Ody	9/15/05	10/1/05
	Garza Garcia	**4/15/05**	**6/30/06**
	Hague	4/30/04	12/31/05
	London SM	5/1/05	4/30/06
	Lubbock	10/21/05	5/29/06
	Nuremberg	5/12/05	12/31/05
	Paris Geo	6/22/05	6/21/06
	Parker	10/30/04	10/28/05
	Raleigh Exp	2/11/05	11/5/05
	Rochester Cmk	10/8/05	8/31/06
	Toronto OP	5/15/05	9/30/06
ROF	Athens Eug	3/1/05	2/28/06
RSATM	Glasgow	9/1/05	10/1/05
	London BFI	9/1/05	12/1/05
SAA	Irvine Reg	9/16/05	
	Lansing Cel	4/8/05	10/8/05
	Penrith	7/1/05	7/31/06
Sedona	Sedona	3/28/98	12/05
Sharks3D	Amneville	3/24/05	3/24/06
	Berlin CS	3/24/05	3/24/06
	Berlin Disc	3/23/05	3/23/06
	Boston NEA	3/24/05	3/24/06
	Chattanooga	3/4/05	3/4/06
	Chicago Imx	4/22/05	4/22/06
	Galveston	2/20/05	2/20/06
	Katowice CC	9/9/05	9/9/06
	Krakow CC	9/9/05	9/9/06
	Las Vegas Imx	12/15/04	6/15/06
	Melbourne MV	7/28/05	7/28/06
	Milwaukee	6/27/05	6/27/06
	Moscow	4/14/05	4/14/06
	New Orleans	1/1/05	1/1/06
	Nuremberg	3/24/05	3/24/06
	Pittsburgh Cmk	7/14/05	7/14/06
	Providence Imx	4/8/05	4/06
	Sacramento Imx	5/20/05	5/06
	Sydney WBS	5/5/05	5/5/06
	Tulsa Cmk	8/26/05	8/26/06
	Vancouver Imx	2/18/05	1/18/06
	Veracruz	8/18/05	8/18/06
	Vienna LFC	7/1/05	12/31/05
	Virginia Beach	12/26/04	6/06
	Warsaw CC	9/9/05	9/9/06
SOA	Dallas AA	2/26/99	
Solarmax	Richmond SMV	10/1/05	
SOSPI	Kuwait City	6/15/05	11/2/05
SpaceSta	Berlin CS	5/28/02	12/05
	Cincinnati MC	6/26/05	10/28/05
	Huntsville	5/24/02	9/06
	Hutchinson	6/1/02	6/07
	Kitakyushu	4/1/05	4/6/06
	London SM	5/28/02	4/06
	Moscow	4/12/04	4/06
	Oviedo Yel	4/15/05	4/14/06
	Pittsburgh CSC	4/26/05	6/1/06
	Poitiers Imax 3D	2/1/05	3/31/06
	Saint Augustine	2/18/05	11/22/05
	Toulouse	5/10/05	5/9/06
	Washington NASM	4/17/02	
Speed	Appleton	6/1/05	10/1/05
SU	Chantilly	12/15/03	12/15/05
	Dayton	**9/27/02**	
	Menlyn	**6/24/05**	**12/24/05**
	Reno Fleisch	**7/1/05**	**1/31/06**
T90	Norwalk	11/20/98	12/05
TBAA	Baton Rouge	5/24/03	
	Kuala Lumpur NP	8/1/04	12/31/05
Texas	Austin	5/3/03	
TF	Warner Robins	7/92	
	Washington NASM	7/1/76	
Trex	Dubai	6/22/05	6/21/06
	Fort Worth	5/28/05	9/5/06
	Guadalajara Cin	9/2/05	11/22/05
	Kitakyushu	7/16/05	11/11/05
	Little Rock	**9/1/05**	**11/23/05**
	Malaga Yel	4/29/05	4/28/06
	Norwalk	**10/7/05**	
	Poznan CC	6/1/05	5/31/06
TS	Paris Geo	6/22/05	
	Shreveport	7/1/05	1/20/06
Vikings	Columbus COSI	10/1/05	4/30/06
	Copenhagen	1/5/05	1/5/06
	Hastings	10/15/05	3/15/06
	Myrtle Beach	5/1/05	4/30/06
	Norwalk	6/15/05	10/6/05
	Raleigh Exp	10/1/05	3/31/06
	Salt Lake City CP	2/15/05	
	Stockholm	**9/16/05**	**11/24/05**
	Vancouver SW	9/23/05	3/06
	Vienna LFC	9/12/05	7/12/06
VOTDS	Alamogordo	7/1/05	6/30/06
	Charlotte	4/1/05	2/15/06
	Chicago Imx	10/8/04	
	Fort Worth	4/1/05	12/31/05
	Vancouver Imx	10/14/04	
Vulcania	Vulcania	2/22/02	
WAMnv	Paris Geo	1/10/00	
Whales	Baton Rouge	3/1/04	
	Berlin Disc	10/1/04	12/31/05
	Cocoa	7/1/02	12/05
	Durban	9/16/05	9/15/06
	Edmonton Ody	9/15/05	10/1/05
	Fort Lauderdale	6/1/04	5/31/06
	Hague	9/6/04	12/31/05
	Norwalk	1/1/03	12/31/05
	Phoenix ASC	3/5/05	12/31/05
	San Diego RHF	7/1/03	9/06
	Spokane	3/15/04	12/31/06
	Virginia Beach	1/1/05	3/06
	Winnipeg Imx	8/1/05	6/30/06
Wolves	Richmond SMV	10/1/05	
WS3D	**Apple Valley Imx**	**4/8/05**	**12/31/05**
	Atlantic City	5/13/05	5/06
	Berlin CS	6/30/05	
	Berlin Disc	6/30/05	
	Birmingham UK	7/2/05	
	Boston NEA	5/12/05	5/31/06
	Bradford	7/29/05	
	Bristol	5/20/05	5/31/06
	Chattanooga	5/27/05	5/31/06
	Dallas Cmk	8/8/05	
	Fort Lauderdale	4/28/05	4/30/06
	Galveston	**9/2/05**	**9/30/06**
	Kansas City Sci	9/24/05	9/30/06
	Kaohsiung	**10/1/05**	**12/31/05**
	Katowice CC	**10/14/05**	**4/30/06**
	Krakow CC	**10/14/05**	**4/30/06**
	Las Vegas Imx	5/25/05	5/06
	Lehi	9/1/05	
	London BFI	5/20/05	5/31/06
	London SM	5/20/05	5/31/06
	Los Angeles CSC	6/24/05	6/30/06
	Melbourne MV	6/8/05	
	Montreal SC	10/05	
	Moscow	9/1/05	
	Myrtle Beach	6/1/05	
	Natick JF	5/12/05	5/31/06
	New Orleans	5/27/05	5/31/06
	New York Loe	4/29/05	4/30/06
	Nuremberg	6/30/05	
	Omaha Zoo	5/1/05	10/31/05
	Pittsburgh Cmk	8/8/05	
	Reading JF	5/12/05	5/31/06
	Sinsheim	6/30/05	
	Sydney WBS	8/8/05	
	Virginia Beach	5/30/05	5/31/06
Yell	Albuquerque	5/28/05	11/30/05
	Yellowstone	4/1/03	12/05
ZC	Zion	5/24/94	

October 2005 by Theater

Theater	Film	Open	Close
Ahmedabad	Galapago	4/1/05	3/31/06
Alamogordo	FightPil	10/1/05	8/1/06
	L&C	7/1/05	12/31/05
	VOTDS	7/1/05	6/30/06
Albany GA	**Bugs**	**12/3/04**	**6/30/06**
	FON	9/1/05	2/28/06
Albuquerque	FightPil	9/5/05	3/5/06
	Yell	5/28/05	11/30/05
Amneville	Bugs	5/1/04	11/1/05
	Sharks3D	3/24/05	3/24/06
Amsterdam PN	**MagDes**	**10/6/05**	**11/22/05**
Ankara TT	Everest	12/31/04	12/30/05
	ITD	11/15/04	11/14/05
Apple Valley Imx	**AIA3D**	**10/7/05**	
	MagDes	9/23/05	11/13/05
	WS3D	**4/8/05**	**12/31/05**
Appleton	FON	7/15/05	11/30/05
	GC	8/19/05	12/31/05
	L&C	3/12/05	6/30/06
	LS	10/15/05	2/15/06
	Speed	6/1/05	10/1/05
Athens Eug	LS	11/27/04	11/26/05
	ROF	3/1/05	2/28/06
Atlanta FMNH	GC	10/1/05	4/1/06
	MOTN	7/30/05	4/30/06
Atlantic City	FightPil	1/19/05	10/1/05
	HaunCast	9/30/05	11/30/05
	MagDes	9/23/05	11/13/05
	MOE	**9/23/05**	**6/30/06**
	NASCAR	10/15/04	10/14/05
	WS3D	5/13/05	5/06
Austin	**FightPil**	**5/21/05**	
	MagDes	9/23/05	3/22/06
	Pulse	7/23/05	11/23/05
	Texas	5/3/03	
Baltimore	Bugs	5/27/05	6/23/06
	FightPil	7/8/05	5/31/06
	FON	11/5/04	6/30/06
Barcelona	ALBT	11/27/03	
	Amazon	7/1/05	6/30/06
	AR	3/3/05	3/3/06
	FON	7/22/05	1/30/06
	MOE	5/1/03	12/31/05
	MOTN	3/2/05	3/1/06
Baton Rouge	JIAC	9/1/05	2/28/06
	L&C	1/1/05	6/30/06
	TBAA	5/24/03	
	Whales	3/1/04	
Berlin CS	Bugs	4/8/04	12/1/05
	OW3D	6/5/03	12/31/05
	Sharks3D	3/24/05	3/24/06
	SpaceSta	5/28/02	12/05
	WS3D	6/30/05	
Berlin Disc	Alaska	8/23/04	
	Bugs	10/18/03	11/1/05
	Extreme	5/2/00	12/05
	FON	9/1/05	8/31/06
	GC	10/1/04	12/31/05
	HH	4/1/02	
	MOE	10/1/04	12/31/05
	OW3D	6/12/03	12/31/05
	Sharks3D	3/23/05	3/23/06
	Whales	10/1/04	12/31/05
	WS3D	6/30/05	
Birmingham AL	AR	9/3/05	
	CM	5/14/05	11/23/05
	FON	**1/1/05**	**11/30/05**
Birmingham UK	WS3D	7/2/05	
Boise Reg	MagDes	9/23/05	11/13/05
Boston MOS	**FightPil**	**9/8/05**	**3/8/06**
	FON	5/28/04	
	L&C	9/28/02	6/30/06
	MOE	6/16/01	
Boston NEA	AOTD	1/28/05	1/06
	MagDes	9/23/05	11/13/05
	Sharks3D	3/24/05	3/24/06
	WS3D	5/12/05	5/31/06
Bradford	GC	11/12/04	12/31/05
	MagDes	9/23/05	9/22/06
	MOE	4/1/03	
	MysticInd	2/21/05	11/30/05
	WS3D	7/29/05	
Branson	FON	5/23/05	4/30/06
	L&C	5/3/02	4/30/06
	MOTN	3/18/05	12/31/05
	Ozarks	1/93	12/05
Bratislava	ITD	4/7/05	3/14/07
	OW3D	8/1/03	12/31/05
Bristol	AIA3D	4/22/05	10/22/05
	Bugs	3/18/03	3/06
	MysticInd	10/1/05	12/31/05
	WS3D	5/20/05	5/31/06
Buffalo Reg	MagDes	9/23/05	11/13/05
Buford Reg	MagDes	9/23/05	11/13/05
Calgary FP	**MagDes**	**9/23/05**	**11/13/05**
Calgary SC	**Bugs**	**9/12/05**	**9/1/06**
	FON	3/20/05	2/20/06
Castle Rock	EMSH	3/92	
Cathedral City	MagDes	9/23/05	11/13/05
	MOTN	3/11/05	12/31/05
Cedar Rapids	**Cyberwor**	**9/16/05**	**11/24/05**
	FON	5/1/05	10/31/05
	MOTN	3/1/05	12/31/05
Chantilly	AR	12/15/03	12/31/05
	FightPil	**12/10/04**	**12/10/06**
	SU	12/15/03	12/15/05
Charleston SC	Amazon	9/14/05	9/13/06
	MagDes	9/23/05	12/31/06
Charleston WV	Pulse	7/30/05	1/28/06
Charlotte	**FightPil**	**5/15/05**	**11/17/05**
	FON	2/11/05	6/30/06
	VOTDS	4/1/05	2/15/06
Chattanooga	Sharks3D	3/4/05	3/4/06
	WS3D	5/27/05	5/31/06
Chicago Imx	MagDes	9/23/05	11/13/05
	MOE	8/28/05	11/18/05
	Sharks3D	4/22/05	4/22/06
	VOTDS	10/8/04	
Chicago MSI	MagDes	9/23/05	3/22/06
Cincinnati MC	FON	10/2/04	6/30/06
	L&C	10/1/03	10/31/05
	MagDes	**9/23/05**	**3/3/06**
	MOE	5/1/03	12/31/05
	SpaceSta	6/26/05	10/28/05
Cincinnati NA	MagDes	9/23/05	11/13/05
Cleveland	NASCAR	9/30/05	1/6/06
Cocoa	MOE	4/16/03	12/31/05
	Whales	7/1/02	12/05
Col Springs Cmk	MagDes	9/23/05	11/13/05
Columbus AMC	MagDes	9/23/05	11/13/05
Columbus COSI	Roar	5/21/05	12/31/05
	Vikings	10/1/05	4/30/06
Copenhagen	**FON**	**9/27/04**	**11/30/05**
	L&C	9/1/05	6/30/06
	MOE	6/1/03	12/31/05
	MOTN	5/15/05	1/30/06
	Vikings	1/5/05	1/5/06
Corpus Christi	FightPil	2/3/05	2/3/06
	L&C	1/1/03	12/31/05
Dallas AA	SOA	2/26/99	
Dallas Cmk	MagDes	9/23/05	11/13/05
	WS3D	8/8/05	
Dallas SP	DIS	9/23/05	2/11/06
	IOTS	5/28/05	10/23/05
Davenport	AEK	8/5/05	1/12/06
	AR	7/1/05	11/24/05
	FightPil	5/21/05	11/20/05
Dayton	**FightPil**	**12/3/04**	**12/3/06**
	SU	**9/27/02**	
Daytona Beach	MagDes	9/23/05	12/05
	NASCAR	4/04	
Dearborn	Everest	1/2/05	1/1/06
	L&C	9/1/04	8/31/06
	MagDes	9/23/05	11/13/05
Denver CC Reg	MagDes	9/23/05	11/13/05
	MysticInd	9/23/05	6/15/06
Denver MNS	L&C	5/1/05	10/30/05
Des Moines	LS	5/14/05	2/20/06
	MysticInd	10/10/05	10/31/05
	NASCAR	7/1/05	12/31/05
Detroit AMC	MagDes	9/23/05	11/13/05
Detroit SC	FON	4/30/05	12/31/05
	MagDes	9/23/05	5/15/06
Dhaka	GC	9/26/05	9/25/06
Dubai	Trex	6/22/05	6/21/06
Dublin Reg	MagDes	9/23/05	11/13/05
Duluth	AR	10/1/05	12/31/05
Durban	**Africa**	**9/24/05**	**6/2/06**
	FON	4/1/05	12/31/05
	Whales	9/16/05	9/15/06
Dwingeloo	FON	6/1/05	5/30/06
	MOE	5/15/04	5/30/06
Edmonton FP	**MagDes**	**9/23/05**	**11/13/05**
Edmonton Ody	**Bugs**	**6/24/05**	**10/31/05**
	FON	7/1/04	
	MysticInd	10/1/05	4/1/06
	Roar	9/15/05	10/1/05
	Whales	9/15/05	10/1/05
Eilat Epic	OW3D	4/4/04	12/31/05
Evansville Sho	MagDes	9/23/05	11/13/05
Fort Lauderdale	**FON**	**9/13/04**	**12/31/05**
	L&C	9/26/04	6/30/06
	MagDes	9/23/05	12/31/06
	MOE	5/25/02	12/05
	Whales	6/1/04	5/31/06
	WS3D	4/28/05	4/30/06
Fort Worth	FON	5/28/04	5/30/06
	L&C	9/1/03	6/30/06
	MOE	9/7/04	3/6/07
	MOTN	3/4/05	12/31/05
	Trex	5/28/05	9/5/06
	VOTDS	4/1/05	12/31/05
Furukawa	**ABVI**	**5/28/05**	**11/27/05**
Galveston	Bugs	5/23/03	5/23/06
	HaunCast	3/1/04	11/6/05
	OW3D	3/1/03	12/31/05
	Sharks3D	2/20/05	2/20/06
	WS3D	**9/2/05**	**9/30/06**
Garden City	L&C	9/1/04	12/31/05
	MagDes	9/23/05	3/22/06
	NASCAR	6/13/05	9/06
Garza Garcia	**Roar**	**4/15/05**	**6/30/06**
Glasgow	AlienAdv	3/1/05	12/31/05
	Bugs	9/26/03	4/06
	CATCF	7/15/05	10/05
	E3D	6/25/04	12/31/05
	RSATM	9/1/05	10/1/05
Grand Canyon	GC	11/1/99	12/05
Grand Rapids Cel	**Bugs**	**4/9/04**	**6/1/06**
	L&C	**2/1/05**	**6/30/06**
	MagDes	9/23/05	11/13/05
Guadalajara Cin	Trex	9/2/05	11/22/05
Guayaquil	Galapago	11/15/03	11/15/05

Theater	Film	Open	Close
	NASCAR	10/28/05	4/27/06
Gurnee	HaunCast	10/1/05	11/30/05
	NASCAR	4/23/05	10/30/05
Hague	FON	2/1/05	1/31/06
	MOE	10/14/04	12/31/05
	MOTN	4/25/05	1/30/06
	Roar	4/30/04	12/31/05
	Whales	9/6/04	12/31/05
Halifax	MagDes	9/23/05	11/13/05
Hampton	FightPil	12/10/04	12/10/05
	MagDes	9/23/05	11/13/05
	MOE	**8/1/05**	**7/31/06**
Harbin	GC	1/1/05	12/31/05
Harrisburg	**FightPil**	**4/30/05**	**11/17/05**
	MOTN	9/10/05	9/9/06
Hartford NA	MagDes	9/23/05	11/13/05
Hastings	FightPil	6/1/05	2/1/06
	FON	3/7/05	12/31/05
	L&C	12/1/03	
	Vikings	10/15/05	3/15/06
Hong Kong	Kilimanj	8/1/05	1/31/06
Houston MNS	Beavers	6/1/05	5/31/06
	FON	**3/6/05**	**5/26/06**
	GC	6/1/05	9/30/06
	L&C	6/5/05	12/31/06
	MOTN	10/1/05	9/30/06
Houston Reg	MagDes	9/23/05	11/13/05
Hull	MagDes	9/23/05	3/31/06
	MOTN	4/1/05	1/30/06
	NASCAR	7/1/05	12/31/05
Huntsville	FightPil	3/11/05	2/11/06
	SpaceSta	5/24/02	9/06
Hutchinson	Apollo13	2/1/05	1/31/06
	FightPil	5/20/05	2/28/06
	FON	**2/2/05**	**5/31/06**
	MagDes	9/23/05	3/22/06
	SpaceSta	6/1/02	6/07
Hyderabad	Dolphins	8/15/05	8/14/06
Indianapolis Imx	FON	3/18/05	2/28/06
	L&C	9/1/03	12/31/05
	MagDes	9/23/05	3/22/06
Irvine Reg	MagDes	9/23/05	11/13/05
	SAA	9/16/05	
Jackson MS	AR	4/1/05	10/1/05
	OO	**10/23/05**	**11/15/06**
Jakarta	Niagara	11/16/04	11/15/05
Kansas City AMC	**MagDes**	**9/23/05**	**11/13/05**
Kansas City Sci	WS3D	9/24/05	9/30/06
Kansas City Zoo	IOTS	6/18/05	11/23/05
	MOTN	4/16/05	1/30/06
Kaohsiung	**WS3D**	**10/1/05**	**12/31/05**
Karlshamn	ALBT	2/1/05	2/28/06
	AR	9/1/04	6/06
Katowice CC	Sharks3D	9/9/05	9/9/06
	WS3D	**10/14/05**	**4/30/06**
Killeen	**AR**	**5/1/05**	**1/31/06**
	Pulse	**8/1/05**	**10/31/05**
King of Prussia Reg	MagDes	9/23/05	11/13/05
Kitakyushu	AEK	10/1/05	10/30/05
	SpaceSta	4/1/05	4/6/06
	Trex	7/16/05	11/11/05
Kofu	**Bugs**	**7/16/05**	**1/9/06**
Krakow CC	Sharks3D	9/9/05	9/9/06
	WS3D	**10/14/05**	**4/30/06**
KSC 2	**MagDes**	**9/23/05**	
Kuala Lumpur Di	HaunCast	5/19/05	6/20/06
	ITD	**10/27/05**	
	MOE	12/3/04	11/30/05
Kuala Lumpur NP	TBAA	8/1/04	12/31/05
Kuwait City	AIA3D	2/19/05	2/18/06
	Bugs	6/16/04	12/1/05
	FOK	4/17/00	4/06
	SOSPI	6/15/05	11/2/05
Laie	CRA	1/26/05	1/06
Langley FP	**MagDes**	**9/23/05**	**11/13/05**
	MOE	5/1/04	
Lansing Cel	MagDes	9/23/05	11/13/05
	SAA	4/8/05	10/8/05
Las Palmas	CRA	12/1/04	11/30/05
Las Vegas Bre	**MagDes**	**9/23/05**	**11/13/05**
Las Vegas Imx	Sharks3D	12/15/04	6/15/06
	WS3D	5/25/05	5/06
Lehi	LS	2/21/05	12/31/05
	WS3D	9/1/05	
Leon Exp	AR	6/1/05	1/1/06
Lincolnshire Reg	MagDes	9/23/05	11/13/05
Little Rock	FightPil	6/30/05	2/28/06
	Trex	**9/1/05**	**11/23/05**
Loch Lomond	LOLL	7/24/02	
London BFI	AlienAdv	7/23/05	11/30/05
	HaunCast	12/1/01	12/05
	MagDes	9/23/05	9/22/06
	MOE	4/1/02	1/30/06
	RSATM	9/1/05	12/1/05
	WS3D	5/20/05	5/31/06
London ONT	Beavers	4/1/05	3/31/06
	DIS	**4/15/05**	**11/30/05**
London SM	**MagDes**	**9/23/05**	**9/22/06**
	Roar	5/1/05	4/30/06
	SpaceSta	5/28/02	4/06
	WS3D	5/20/05	5/31/06
Los Angeles CSC	**Bugs**	**3/23/04**	**6/1/06**
	MagDes	9/23/05	6/22/06
	WS3D	6/24/05	6/30/06
Los Angeles Loe	MagDes	9/23/05	11/13/05
Los Angeles NA	MagDes	9/23/05	11/13/05
Louisville NA	MagDes	9/23/05	11/13/05
Louisville SC	ALBT	10/1/05	5/31/06
	FON	6/1/05	1/15/06
Lubbock	FightPil	5/21/05	10/15/05
	Roar	10/21/05	5/29/06
Lucerne	AIWC	9/16/05	11/30/05
	CRA	9/16/05	9/15/06
	FON	2/15/05	1/30/06
	GC	5/1/05	8/31/06
	MOTN	5/26/05	1/30/06
	NASCAR	1/28/05	1/29/06
Lucknow	Niagara	7/1/05	6/30/06
Madrid	AR	3/3/05	3/3/06
	MOE	5/1/03	12/31/05
	MOTN	3/3/05	3/2/06
Malaga Yel	Everest	4/29/05	4/28/06
	NASCAR	7/22/05	5/14/06
	Trex	4/29/05	4/28/06
Malta	MOE	4/15/03	
	OW3D	3/23/05	12/31/05
Manchester UCI	Bugs	5/20/05	10/20/05
	MagDes	**9/23/05**	**11/13/05**
	MOE	7/1/02	6/06
Melbourne MV	FON	2/15/05	6/30/06
	HaunCast	9/13/01	12/05
	MagDes	10/20/05	
	MOE	3/1/05	12/31/05
	OW3D	2/1/04	12/31/05
	Sharks3D	7/28/05	7/28/06
	WS3D	6/8/05	
Memphis Pink	FightPil	6/25/05	11/11/05
	MOTN	3/5/05	11/11/05
Menlyn	Africa	6/16/05	12/31/05
	GC	9/16/05	9/15/06
	SU	**6/24/05**	**12/24/05**
Mexico City Cin	**MagDes**	**10/14/05**	**11/17/05**
Milwaukee	MOTN	3/4/05	12/31/05
	NASCAR	6/3/05	1/1/06
	Sharks3D	6/27/05	6/27/06
Mississauga FP	**MagDes**	**9/23/05**	**11/13/05**
Mobile	**Bugs**	**9/28/05**	**3/28/06**
	CRA	5/1/05	4/30/06
	FON	5/1/05	11/30/05
	MOTM	12/04	1/06
Monterrey Cin	AR	10/22/05	4/30/06
	NASCAR	4/22/05	10/22/05
Montreal FP	**MagDes**	**9/23/05**	**11/13/05**
Montreal SC	MOTN	4/8/05	1/30/06
	WS3D	10/05	
Moscow	**Bugs**	**9/30/04**	**9/30/06**
	E3D	7/1/05	6/30/06
	OW3D	10/9/04	12/31/05
	Sharks3D	4/14/05	4/14/06
	SpaceSta	4/12/04	4/06
	WS3D	9/1/05	
Myrtle Beach	FightPil	3/1/05	3/1/06
	L&C	6/1/04	5/31/06
	Vikings	5/1/05	4/30/06
	WS3D	6/1/05	
Nanchang	**GC**	**3/1/04**	**11/15/05**
Nashville Reg	MagDes	9/23/05	11/13/05
Natick JF	MagDes	9/23/05	11/13/05
	WS3D	5/12/05	5/31/06
New Orleans	Bugs	3/12/03	3/06
	OW3D	1/1/04	12/31/05
	Sharks3D	1/1/05	1/1/06
	WS3D	5/27/05	5/31/06
New Rochelle Reg	MagDes	9/23/05	11/13/05
New York AMNH	Beavers	4/15/05	
	Galapago	**10/17/05**	**2/17/06**
	LS	7/1/05	10/16/05
New York Loe	**MagDes**	**9/23/05**	**11/13/05**
	WS3D	4/29/05	4/30/06
Niagara	Niagara	7/1/86	
Norwalk	IOTS	10/7/05	
	L&C	1/17/03	
	MOE	3/11/00	12/05
	MOTN	4/15/05	1/30/06
	T90	11/20/98	12/05
	Trex	**10/7/05**	
	Vikings	6/15/05	10/6/05
	Whales	1/1/03	12/31/05
Nuremberg	Africa	12/15/01	12/05
	Alaska	1/1/04	12/31/05
	Amazon	11/4/04	11/3/05
	Bugs	11/1/03	11/30/05
	GC	12/1/02	12/31/05
	Kilimanj	4/1/04	12/31/05
	MOE	1/3/03	12/31/05
	Roar	5/12/05	12/31/05
	Sharks3D	3/24/05	3/24/06
	WS3D	6/30/05	
Oakland	FON	1/7/05	7/30/06
Oklahoma City	**FightPil**	**10/21/05**	**3/20/06**
	FON	3/11/05	10/20/05
	MOTN	**6/10/05**	**3/06**
Omaha Zoo	AR	9/1/05	2/28/06
	L&C	12/1/03	12/31/05
	WS3D	5/1/05	10/31/05
Ontario Reg	MagDes	9/23/05	11/13/05
Orlando SC	**MysticInd**	**9/23/05**	**2/28/06**
Osaka Sun	**ABVI**	**9/1/05**	**11/18/05**
Oulu	Bugs	5/1/05	5/1/06
Oviedo Yel	MOTN	5/27/05	
	SpaceSta	4/15/05	4/14/06
Paris Gau	Cyberwor	9/1/05	3/1/06
	MagDes	**9/28/05**	**11/29/05**
Paris Geo	CRA	2/4/05	2/3/06
	FON	4/13/05	4/13/06
	Roar	6/22/05	6/21/06
	TS	6/22/05	
	WAMnv	1/10/00	
Parker	LS	3/1/05	2/28/06
	Roar	10/30/04	10/28/05
Penrith	GC	7/16/05	7/15/06
	Rheged	7/1/00	

Theater	Film	Open	Close
	SAA	7/1/05	7/31/06
Pensacola	**FightPil**	**6/3/05**	**5/1/06**
	MOF	11/8/96	
Philadelphia	HB	10/1/05	4/30/06
	MagDes	9/23/05	3/22/06
Phoenix AMC	MagDes	9/23/05	11/13/05
Phoenix ASC	FON	11/15/04	12/31/05
	Whales	3/5/05	12/31/05
Pitea	JIAC	3/1/05	8/31/06
	M3Dcc	10/15/04	10/31/05
	MJTTM	3/31/05	10/15/05
Pittsburgh Cmk	AOTD	7/14/05	12/05
	MagDes	9/23/05	11/13/05
	NASCAR	7/14/05	12/05
	Sharks3D	7/14/05	7/14/06
	WS3D	8/8/05	
Pittsburgh CSC	MagDes	9/23/05	
	MOTN	6/10/05	1/30/06
	SpaceSta	4/26/05	6/1/06
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	SpaceSta	2/1/05	3/31/06
Portland	L&C	8/16/02	8/06
	MagDes	9/23/05	3/22/06
	MOE	11/2/01	6/06
	MOTN	3/3/05	12/31/05
Poznan CC	ITD	6/1/05	5/31/06
	Trex	6/1/05	5/31/06
Prague CC	**Bugs**	**4/15/05**	**12/1/05**
	Cyberwor	**9/9/05**	**9/8/06**
	Galapago	2/10/05	2/9/06
Providence Imx	MagDes	9/23/05	3/22/06
	Sharks3D	4/8/05	4/06
Quebec	AIA3D	6/8/05	1/12/06
	MagDes	9/23/05	3/22/06
Raleigh Exp	CATCF	7/15/05	10/05
	CRA	5/5/05	1/10/06
	L&C	1/15/05	5/30/06
	MagDes	9/23/05	6/30/06
	Roar	2/11/05	11/5/05
	Vikings	10/1/05	3/31/06
Reading JF	MagDes	9/23/05	11/13/05
	WS3D	5/12/05	5/31/06
Regina	**Bugs**	**4/1/05**	**12/1/05**
	FightPil	6/15/05	12/15/05
Reno Fleisch	**SU**	**7/1/05**	**1/31/06**
Richmond FP	**MagDes**	**9/23/05**	**11/13/05**
Richmond SMV	FON	9/18/04	6/30/06
	Solarmax	10/1/05	
	Wolves	10/1/05	
Rochester Cmk	MagDes	9/23/05	11/11/05
	MOE	9/1/05	11/30/05
	Roar	10/8/05	8/31/06
Rochester MSC	FON	4/1/05	6/15/06
	OO	10/18/05	6/30/06
Sacramento Imx	MagDes	9/23/05	3/22/06
	MOE	1/1/03	12/31/05
	Sharks3D	5/20/05	5/06
Saint Augustine	**FightPil**	**5/21/05**	**11/10/05**
	L&C	**9/4/04**	**1/31/06**
	MOTN	5/5/05	1/30/06
	SpaceSta	2/18/05	11/22/05
Saint Félicien	GN	4/05	12/05
Saint Louis Arch	L&C	5/29/04	
Saint Louis SC	**Bugs**	**9/30/05**	**1/30/06**
	FightPil	3/11/05	3/11/06
	FON	9/17/04	12/31/05
	MOTN	10/10/05	7/10/06
Saint Paul	L&C	10/7/03	6/30/06
	MOTN	10/10/05	7/10/06
Saitama Omi	**ABVI**	**6/4/05**	**11/23/05**
Salt Lake City CP	FightPil	5/20/05	11/20/05
	ITD	7/1/05	6/30/06
	MagDes	9/23/05	3/22/06
	Vikings	2/15/05	
San Antonio 2D	Alamo		
	L&C	8/18/05	1/31/06
San Antonio 3D	AOTD	1/28/05	1/06
	Galapago	8/15/05	11/15/05
	OW3D	10/15/03	10/15/05
San Diego NHM	Bugs	5/28/05	1/3/06
	OO	3/31/01	12/05
San Diego RHF	**FightPil**	**7/1/05**	**11/18/05**
	L&C	8/2/02	9/06
	MOE	11/1/01	9/06
	MOTN	2/18/05	11/05
	MysticInd	**10/14/05**	**2/28/06**
	Whales	7/1/03	9/06
San Francisco Loe	**MagDes**	**9/23/05**	**11/13/05**
San Jose CA	FON	7/15/04	7/31/06
	L&C	10/1/03	10/31/05
	MagDes	9/23/05	11/13/05
	MOTN	4/15/05	1/30/06
San Simeon	HCBTD	8/17/96	
Sandy	MagDes	9/23/05	11/13/05
Seattle PSC 1	FightPil	12/26/04	12/26/05
Seattle PSC 2	Bugs	12/27/03	12/1/05
	MagDes	9/23/05	11/13/05
Sedona	Sedona	3/28/98	12/05
Sendai CSC	**Bugs**	**9/4/05**	**11/20/05**
Shanghai 3D	Cyberwor	5/1/05	4/30/06
Shanghai Dome	**Beavers**	**10/1/05**	**9/10/06**
Shreveport	**FightPil**	**3/12/05**	**11/15/05**
	L&C	9/7/04	6/30/06
	TS	7/1/05	1/20/06
Singapore DC	OnGuard	2/13/99	
Singapore SC	**FightPil**	**9/3/05**	**3/3/06**
	MOTN	4/1/05	1/30/06
Sinsheim	WS3D	6/30/05	
Sioux Falls	AJ	10/8/05	1/27/06
	Alaska	**5/28/05**	**10/7/05**
	L&C	10/1/04	5/31/06
	MOE	12/1/03	5/31/06
Speyer Imax	ALBT	9/18/03	
	GC	1/1/04	12/31/05
	MOE	2/1/01	12/05
Speyer IMAX	MOTN	4/15/05	1/30/06
Spokane	BB	8/05	10/05
	FightPil	**4/29/05**	**4/28/06**
	FON	8/20/04	12/31/05
	L&C	1/1/05	10/30/05
	MagDes	9/23/05	11/13/05
	MOTN	2/17/05	2/06
	Whales	3/15/04	12/31/06
Stockholm	Bears	12/3/04	12/3/05
	CRA	**9/16/05**	**11/24/05**
	FON	**11/26/04**	**2/20/06**
	GC	3/1/04	12/31/05
	HB	11/30/01	12/05
	M3Dcc	2/18/05	1/31/06
	MOTN	5/1/05	1/30/06
	Vikings	**9/16/05**	**11/24/05**
Sudbury	AR	5/2/05	1/15/06
	CATCF	10/1/05	12/31/05
	GF	**3/1/03**	**3/31/07**
	MOTN	9/30/05	6/30/06
Sydney WBS	ALBT	3/6/03	12/31/05
	FightPil	**8/12/05**	**1/1/06**
	FON	**9/25/04**	**9/26/06**
	HaunCast	9/20/01	12/05
	MagDes	10/20/05	
	MOE	10/1/02	12/05
	OW3D	7/1/04	12/31/05
	Sharks3D	5/5/05	5/5/06
	WS3D	8/8/05	
Syracuse	L&C	12/1/04	11/30/05
	MOTN	5/7/05	1/30/06
	NASCAR	7/30/05	12/23/05
Taichung ST	FON	1/20/05	1/10/06
Taipei AM	FON	1/1/05	12/30/05
Taipei MCRC	FightPil	1/1/05	1/1/06
	Galapago	7/1/05	6/30/06
Taipei WVC	Everest	11/19/04	11/18/05
Tampa MOSI	Pulse	5/22/05	12/31/05
Tampa Reg	**Bugs**	**9/30/05**	**5/20/06**
	MagDes	9/23/05	11/13/05
Tempe Imx	MagDes	9/23/05	3/22/06
	MOTN	3/11/05	12/31/05
Tijuana	AIWC	7/1/05	1/31/06
	Bugs	**10/15/05**	**10/23/05**
	FON	10/1/05	3/31/06
	OO	10/18/01	12/31/05
Tokorozawa	**FON**	**10/1/05**	**11/30/06**
Toronto FP	**MagDes**	**9/23/05**	**11/13/05**
Toronto OP	Africa	6/1/05	12/31/05
	ALBT	6/1/05	12/31/05
	MOE	7/1/04	12/31/05
	Roar	5/15/05	9/30/06
Toronto OSC	FON	6/4/04	
	MOTN	10/10/05	7/10/06
Toulouse	SpaceSta	5/10/05	5/9/06
Tulsa Cmk	L&C	4/22/05	4/22/06
	MagDes	9/23/05	11/13/05
	Sharks3D	8/26/05	8/26/06
Valencia Reg	MagDes	9/23/05	11/13/05
Valencia Spn	AR	9/15/04	11/14/05
	GC	4/16/04	2/2/06
	MOTN	2/3/05	2/2/06
Vancouver Imx	Alaska	5/6/05	10/6/05
	MagDes	9/23/05	3/22/06
	Sharks3D	2/18/05	1/18/06
	VOTDS	10/14/04	
Vancouver SW	CV	7/1/05	10/15/05
	HB	10/22/04	10/21/05
	MOTN	3/15/05	12/31/05
	Vikings	9/23/05	3/06
Vantaa	Pulse	2/15/05	2/15/06
Vaughan FP	**MagDes**	**9/23/05**	**11/13/05**
Veracruz	Sharks3D	8/18/05	8/18/06
Victoria	AIWC	9/13/05	3/31/06
	CRA	6/17/05	6/16/06
	Everest	3/4/05	10/10/05
Vienna LFC	HaunCast	3/26/04	12/31/05
	MOTN	3/25/05	12/31/05
	OW3D	7/1/05	12/31/05
	Sharks3D	7/1/05	12/31/05
	Vikings	9/12/05	7/12/06
Virginia Beach	Sharks3D	12/26/04	6/06
	Whales	1/1/05	3/06
	WS3D	5/30/05	5/31/06
Vulcania	Vulcania	2/22/02	
Warner Robins	Flyers	7/92	
	TF	7/92	
Warsaw CC	Sharks3D	9/9/05	9/9/06
Washington NASM	FightPil	3/11/05	3/11/06
	MagDes	9/23/05	
	SpaceSta	4/17/02	
	TF	7/1/76	
Washington NMNH	Bugs	3/14/03	3/06
West Nyack Imx	FON	8/15/05	11/30/05
	MagDes	9/23/05	11/13/05
	OW3D	6/5/05	12/31/05
White Plains NA	MagDes	9/23/05	11/13/05
Winnipeg Imx	JGWC	7/1/05	12/1/05
	MOE	8/1/05	6/30/06
	Whales	8/1/05	6/30/06
Woodridge Cmk	MagDes	9/23/05	11/13/05
	OW3D	7/1/05	12/31/05
Yellowstone	CRA	6/1/05	11/1/05
	L&C	6/15/02	12/31/05
	Yell	4/1/03	12/05
Zion	L&C	4/30/05	10/30/05
	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
ABVI	Astro Boy versus IGZA	2005		SAR
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AIA3D	Adventures in Animation 3D	2004	3D	WGBH
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
Amazon	Amazon	1997		MFF
AOTD	Aliens of the Deep	2005	3D	BVP
Apollo13	Apollo 13: The IMAX Experience	2002		IMAX
AR	Adrenaline Rush	2002		GSF
BB	Batman Begins: The IMAX Experience	2005		WB
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
Bugs	Bugs!	2003	3D	SKF
CATCF	Charlie and the Chocolate Factory	2005		WB
CM	Country Music: The Spirit of America	2003		GSF
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIS	Destiny in Space	1993		IMAX
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		GSF
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
Flyers	Flyers	1982		MFF
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature: Natural Disasters	2004		DCI
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		BFI
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HH	Hidden Hawaii	1992		DCI
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		DCI
LOLL	Legend of Loch Lomond, The	2002		SKF
LS	Living Sea, The	1994		MFF
M3Dcc	Misadventures in 3D (ColorCode)	2004		nWP
MagDes	Magnificent Desolation	2005	3D	IMAX
MJTTM	Michael Jordan To the Max	2000		GSF
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
MOTN	Mystery of the Nile	2005		MFF
MysticInd	Mystic India	2005		GSF
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
Niagara	Niagara	1987		DCI
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Rheged	Rheged: The Lost Kingdom	2000		unk
Roar	Roar: Lions of the Kalahari	2003		DCI
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones At the Max	1991		IMAX
SAA	Shackleton's Antarctic Adventure	2001		WGBH
Sedona	Sedona: The Spirit of Wonder	1998		unk
Sharks3D	Sharks 3D	2004	3D	3DEL
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOSPl	SOS Planet	2002	3D	nWP
SpaceSta	Space Station	2002	3D	IMAX
Speed	Speed	1984		MFF
SU	Straight Up: Helicopters in Action	2002		SKF
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
Texas	Texas: The Big Picture	2003		TSHMF
TF	To Fly!	1976		MFF
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TS	Top Speed	2003		MFF
Vikings	Vikings	2004		GSF
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1996		DCI
Wolves	Wolves	1999		PCI
WS3D	Wild Safari 3D	2005	3D	nWP
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

October 2005 Bookings Count

#	Film	#	Film	#	Film	#	Film
92	MagDes	6	LS	2	DIS	1	GN
45	FON	5	Cyberwor	2	E3D	1	HCBTD
38	MOTN	5	Everest	2	JIAC	1	HH
35	L&C	5	ITD	2	Kilimanj	1	JGWC
35	WS3D	5	Pulse	2	M3Dcc	1	LOLL
34	FightPil	5	VOTDS	2	RSATM	1	MJTTM
32	MOE	4	Africa	2	TBAA	1	MOF
29	Bugs	4	AIA3D	2	TF	1	MOTM
25	Sharks3D	4	Alaska	2	TS	1	OnGuard
16	GC	4	Beavers	2	Yell	1	Ozarks
14	AR	4	OO	1	AJ	1	Rheged
14	NASCAR	4	SU	1	Alamo	1	ROF
14	OW3D	3	ABVI	1	Apollo13	1	Sedona
13	SpaceSta	3	AIWC	1	BB	1	SOA
13	Whales	3	Amazon	1	Bears	1	Solarmax
12	Roar	3	AOTD	1	CM	1	SOSPl
10	Vikings	3	CATCF	1	CV	1	Speed
9	CRA	3	HB	1	Dolphins	1	T90
8	HaunCast	3	IOTS	1	EMSH	1	Texas
8	Trex	3	Niagara	1	Extreme	1	Vulcania
7	MysticInd	3	SAA	1	Flyers	1	WAMnv
6	ALBT	2	AEK	1	FOK	1	Wolves
6	Galapago	2	AlienAdv	1	GF	1	ZC

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www.cosmo.org

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www.lfca.org

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SHORTS

Hurricane Katrina update

A month after the devastation wrought by Hurricane Katrina, the **Audubon Nature Institute** in New Orleans has laid off nearly 700 employees, leaving a skeleton crew of about 200 to maintain the institute's four facilities — the zoo, the aquarium, the Louisiana Nature Center, and the Center for Research on Endangered Species — while repairs are made and the city rebuilds.

About 10,000 of the aquarium's 15,000 animals died when life-support systems were compromised after the storm. Although many employees had stayed in the building during the storm, they had to be evacuated when floodwater began rising after the levees failed. Institute president **Ron Forman** remained to supervise officers of the New Orleans Police Department staffing the facility.

Before the storm some animals had been evacuated to other facilities, including King Midas, a giant sea turtle who was sent to the **Moody Gardens Aquarium** in Galveston, TX, and returned in mid-October. Other aquariums have offered to help replace the lost animals when Audubon reopens. Virtually all of the zoo's animals survived.

The aquarium, which also houses the **Entergy IMAX Theater**, sustained damage to its roof and exterior glass that caused leaks throughout the facility.

The institute has set up a Web site and launched a fundraising campaign to raise $60 million to rebuild the facilities. No date has been set for the reopening.

Destination Cinema, Inc., reports that ten theaters showing ***Forces of Nature: Natural Disasters*** have taken up its offer to hold special screenings to benefit victims of the hurricane.

No LF Oscars next year

The **Academy of Motion Picture Arts and Sciences** has released a list of eight documentary short subjects that are in the running for an Oscar nomination for the 78th Academy Awards. None of the three LF titles submitted, ***Aliens of the Deep***, ***Fighter Pilot***, or ***Wild Safari 3D***, was on the list.

FotoKem expands LF services

Post house **FotoKem** has consolidated its LF services in a newly completed wing of its Burbank, CA, facility. According to a press release, "the annex for FotoKem's LF group creates an isolated and controlled environment for all negative handling and printing of LF projects. The company offers scanning, recording, color correction, digital visual effects, titles, and opticals for LF productions.

FotoKem's new building in Burbank, CA.

A new capability is digital intermediates of LF trailers. "By doing ultra-high-resolution scans and delivering 4K masters, we can create trailers more efficiently than by optical means," according to **Andrew Oran**, vice president of LF sales and operations.

FotoKem's Imagica multi-format scanner — known as Bigfoot — is capable of scanning 15/70 frames at 11K resolution at 36 seconds per frame.

Ary trial begins this month

Max Ary, founder and former president of the **Kansas Cosmosphere and Space Center**, goes on trial Oct. 18 on charges of stealing artifacts from the museum (*see LFX, April and May 2005*). Ary has pleaded not guilty to 19 Federal counts of mail fraud, wire fraud, theft of government property, money laundering, and other charges. The trial is expected to last between one and two weeks.

Ary's attorney, **Lee Thompson**, has filed several motions in recent months, requesting a bill of particulars, requesting dismissal of several of the charges, and alleging that the government's search of Ary's home was illegal. All have been denied by Judge J. Thomas Marten of the U.S. District Court for the district of Kansas.

In June Ary filed a civil lawsuit against the Cosmosphere's insurance company for refusing to cover the costs of his defense. In September he filed a civil suit against the Cosmosphere for failing to provide retirement benefits he had been promised and to recover "space artifacts and various personal property belonging to Max Ary believed to have a value in excess of $300,000," according to the complaint.

Ary is on leave from his current position as president of the **Omniplex Science Museum** in Oklahoma City, OK, while the trial is pending.

Fly Me to the Moon in production

Fly Me to the Moon, the next animated 3D film from **nWave Pictures**, has begun production. Unlike previous nWave releases, this project will run 90 minutes and is intended primarily for digital 3D theaters in multiplexes. It is not certain that an LF edition will be released, according to director and nWave president **Ben Stassen**.

The film is the first computer-animated feature conceived and produced as a stereoscopic 3D release. "Recent advances in computer technology make it possible to convert 2D films to 3D," says Stassen. "However, while converted films like [Disney's November release] *Chicken Little* will be crucial to spurring the develop-

*(See **SHORTS** on page 18)*